

ORIGINAL MUSIC SOUNDTRACKS FOR MOTION PICTURES AND TV

FILM SCORE

M O N T H L Y

VOLUME 7, NUMBER 3



Exclusive interview
with Tom Conti!

TO ROCK OR NOT TO ROCK?

Can you smell what
John Debney is cooking?

JOHN WILLIAMS' HOOK

Return to Neverland

DIALECT OF DESIRE

The erotic voice of
Italian cinema

THE MAN WHO CAN-CAN-CAN

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of *Moulin Rouge*!

PLUS

Howard Shore &
Randy Newman
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Like it or hate it (okay, hate it), the rock score is here to stay. And nowhere is that fact more apparent than in the season's first blockbuster, *The Scorpion King*, starring The Rock. Nevertheless, composer John Debney has done his best to incorporate authentic orchestral elements into the score as well.

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The most famous voice in Italian film music—most notably employed by Ennio Morricone—Edda Dell'Orso has made a career out of her sultry, organic sounds. Here she talks about working with the Maestro, singing to picture, and life before *The Good, the Bad, and the Ugly*.

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editorial staff

EDITOR & PUBLISHER
Lukas Kendall

SENIOR EDITOR
Jeff Bond

MANAGING EDITOR
Tim Curran

DEPARTMENTS EDITOR
Jonathan Z. Kaplan

DESIGN DIRECTOR
Joe Sikoryak

CONTRIBUTING WRITERS
Stephen Armstrong
John Bender
Jason Comerford
Jeff Eldridge
Nick Joy
Steven A. Kennedy
Jamie MacLean
Neil Shurley
John Takis
Cary Wong

SUPERVISING CONTENT CONSULTANT
Al Kaplan

COPYEDITOR
Steve Gilmartin

THANKS TO
B.A. Vimtrup

business staff

EDITORIAL & SUBSCRIPTIONS
8503 Washington Blvd
Culver City, CA 90232

PH. 310-253-9595
FAX 310-253-9588
E-MAIL fsm@filmscoremonthly.com

SALES & MARKETING MANAGER
Bob Hebert

ADVERTISING
8503 Washington Blvd
Culver City, CA 90232

PH. 323-962-6077
FAX 310-253-9588

OUR WEBSITE
Is updated five times weekly!
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Happy 70th, Maestro!

Is one tribute enough? Are ten too many?

As a society we often feel the need to celebrate birthdays, anniversaries and events that end in round numbers in a more exceptional manner than those that are not multiples of 10 or 25. This isn't always entirely logical: After all, if being married 50 years is worthy of a big celebration, shouldn't anniversary 51 be that much more impressive?

So ordinarily the task of writing an editorial celebrating John Williams' 70th birthday would be a bit daunting—after all, what can you say about the man who is arguably the most successful and most widely celebrated film composer of all time that hasn't already been said? Yet this is an especially appropriate time to be honoring Williams, since the past year or so—whether by chance or by design—has seen a remarkable flurry of activity from the man himself and a variety of record labels.



Go, Johnny, Go!

Four film scores: the darkly beautiful *A.I.*, the magic and adventure of *Harry Potter and the Sorcerer's Stone*, new *Star Wars* music—with a love theme of epic scope as its centerpiece—for *Attack of the Clones*, and the score for Steven Spielberg's futuristic thriller *Minority Report*.

Three CDs (one from Deutsche Grammophon and a pair from Sony Classical) spotlighting many new or previously unrecorded works for the concert hall and great public celebrations: Williams' newest Olympic theme (*Call of the Champions*), his score for Spielberg's film for the turn of the millennium (*The Unfinished Journey*), and several more "serious" compositions inspired by the impeccable artistry of cellist Yo-Yo Ma and violinist Gil Shaham.

The archival releases of so many scores that not long ago soundtrack collectors might never have imagined would see the light of day: *The Towering Inferno* (FSMCD Vol. 4, No. 3); *Heartbeeps*; *John Goldfarb, Please Come Home!* (FSMCD Vol. 4, No. 17) and *The Man Who Loved Cat Dancing* (FSMCD Vol. 5, No. 4).

Public performances on the world stage: conducting *Call of the Champions* at the opening ceremonies of the Winter Olympics, leading the Los Angeles Philharmonic in a

benefit performance featuring a wealth of his music for the concert hall, conducting his *E.T.* score live to picture at the premiere of the 20th anniversary edition of that film, and serving as music director and conductor for the 74th Academy Awards.

Many a newly minted septuagenarian might pause to reflect on his life's work or simply retire—but not John Williams, who seems to have been reinvigorated to the point where he can't say no to a new opportunity to make music. And there is no sign that he is letting up any time soon: More film scores will follow later this year, Williams is scheduled to lead performances across the country (at Symphony Hall in Boston, Tanglewood, the Hollywood Bowl and the Blossom Festival) this summer, and we can only hope that many more of his compositions—both for film and the concert hall—will continue to be issued on CD or recorded for the first time.

So there is much to celebrate in the recent past and near future—but what about Williams' career as a whole? Here is a man at the top of his profession, achieving not only commercial success as a film composer but writing music of high artistic merit for the concert hall. He is also a respected conductor of popular music, the foremost interpreter of his own "serious" music and, by all accounts, a soft-spoken, genuinely nice individual who maintains the highest respect of the musicians and filmmakers from Los Angeles to Boston to London with whom he works on a regular basis.

Such achievement demands not simply a commemoration once every five or 10 years but an ongoing celebration! So rather than devote this single issue to John Williams—in addition to John Takis' analysis of Williams' score to 1991's *Hook*, check out profiles of Edda Dell'Orso (Ennio Morricone's favorite female vocalist) and Craig Armstrong (*Moulin Rouge*) and the cover story on John Debney's score for *The Scorpion King—Film Score Monthly* will continue to feature news, analyses and retrospectives of Williams' music on a regular basis, as has been the custom from the inception of the publication.

Happy 70th Birthday, Maestro Williams!

Jeff Eldridge

Jeff Eldridge

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Howard Wins! Randy Grins! The Kaplans Weep!

Howard Shore won the Oscar for Best Musical Underscore, and *FSM*'s Jon and Al Kaplan celebrated uncontrollably. The brothers were said to have been attending an Oscar party in Glendale, CA, when the incident occurred. Sources close to the Kaplan Bros. say that as it was announced that the Canadian-born Shore, 55, had won his first-ever Academy Award, Jon Kaplan screamed out in utter glee. "Jon's high-pitched squeal really hurt my ear," says one anonymous partygoer, who attended the Oscar party. Shore seemed to revel in the moment, too, thanking his collaborators and adding that it was a "tremendously rewarding experience to translate the words of Tolkien into music."

He Pities the Fools

After 20 years of defeat at the hands of a foot-tall, golden-hued paperweight, Randy Newman has finally been redeemed. Newman, 58, won his first Oscar for the song "If I Didn't Have You," from Disney's *Monsters Inc.* Putting to rest anticipation about what the notoriously sarcastic composer/songwriter would say in his acceptance speech, Newman began, "I don't want your pity." He

went on to thank the Academy for giving him "so many chances to be humiliated over the years," before expressing what appeared to be heartfelt appreciation.

In other Oscar recap news, here are the films and composers featured in the tribute to film music, which was conducted by John Williams:

1. Warner Bros. Logo—Steiner
2. *Casablanca*—Steiner
3. *Citizen Kane*—Herrmann
4. 20th Century-Fox Logo—Newman
5. *Star Wars*—Williams
6. *The Sea Hawk*—Korngold
7. *Spellbound*—Rózsa
8. *Titanic*—Horner
9. *Psycho*—Herrmann
10. *Jaws*—Williams
11. *Pink Panther*—Mancini
12. *Exodus*—Gold
13. *Out of Africa*—Barry
14. *Dr. Zhivago*—Jarre
15. *Bridge on the River Kwai*—Arnold (Colonel Bogey March)
16. *Patton*—Goldsmith
17. *Rocky*—Conti
18. *Magnificent Seven*—Bernstein
19. *The Natural*—Randy Newman
20. *Cinema Paradiso*—Morricone
21. *The Godfather*—Rota
22. *E.T. The Extra-Terrestrial*—Williams
23. *Gone With the Wind*—Steiner

Film Music: Read All About It!

Two new film music periodicals were announced recently—*The Journal of Film Music*, and *A Guide to Film Music—Songs and Scores*, second revised edition.

The Journal of Film Music is an academic publication that seeks to provide "an interdisciplinary forum for scholars in music, film, and other disciplines who share a common interest in this vital new area of scholarly inquiry." The preview issue includes an extensive analysis: "Thematic Variation and Key Relationships: Charlotte's Theme in Max Steiner's Score for *Now, Voyager*."

Subscriptions start at \$55 a year for four issues; contact the journal at: *The Journal of Film Music*
112 Harvard Ave., #223
Claremont, CA 91711

A *Guide to Film Music*, written and edited by Roger Hall, is the fourth music guide published by Pine Tree Press. Other titles include *A Guide to Shaker Music*, *A Guide to Christmas Music* and *A Guide to George Gershwin*. *A Guide to Film Music* is a 100+-page plastic-bound publication divided among a variety of film music sections: chronology (1926–2001), main titles and themes, top 100 film scores of the 20th century, comments on film music (featuring Copland, Herrmann, Tiomkin, Raksin, Bernstein and Mancini), awards, bibliography and more. Also available is the accompanying *Listener's Guide to Film Music*, on CD-R or audiotape, which contains over 70 minutes of film music.

For an order form and details, contact: Roger Hall
235 Prospect Street,
Stoughton, MA 02072-4163
email: MusBuff@aol.com

Young Elected Prez

Fresh off his Golden Globe-nominated score to *The Shipping News*, Christopher Young has been elected president of the Film Music Society, succeeding Elmer Bernstein, who served in the post for the past five years.

Established in 1984, the Film Music Society is a Los Angeles-based nonprofit corporation that strives to preserve and restore movie and television music in all its forms. The FMS recently catalogued and archived the film music collection at Paramount Pictures, preserving scores for



approximately 1,500 feature films and shorts dating back to 1929. Young's mandate for the Society is to expand the organization's focus and interests beyond historical preservation to include modern-day film and TV music, as well as to promote the future of the art form.

Under Young's leadership, this year the Society will reorganize and establish its new headquarters, the Film Music Center. The Center will house historic film and TV music collections to make them available for research, and will be the group's primary site for its preservation and restoration activities. The facility will also include spaces for screenings, conferences and live concerts.

Other officers elected were John DeNault III and Henry Adams as co-vice presidents, Warren Sherer as secretary, and Stephen Davison as treasurer.

Record Label Round-Up

All the albums you'll be waiting for

1M1

Forthcoming from this Australian internet-only label is *Annie's Coming Out* (Simon Walker, 1984). Pre-orders can be placed by email: pp@1m1.com.au • www.1m1.com.au

Aleph Records

Lalo Schiffrin is re-recording *The Cincinnati Kid* and *The Amityville Horror* in the Czech Republic; both will be released later this year. www.alephrecords.com

Amber Records

Forthcoming from Elmer Bernstein and his record label is a new recording of his score to *Kings of the Sun*. The recording sessions will reportedly be held in Poland this year. www.elmerbernstein.com

BMG

The first-time-on-CD release of *The Caine Mutiny* (Max Steiner) is forthcoming.

Brigham Young University

Forthcoming is *Max Steiner at RKO*, a 3-CD set with original tracks from *Symphony of Six Million*, *Bird of Paradise*,

Morning Glory, *Little Women*, *Of Human Bondage*, *The Little Minister* and *The Informer*. It will also include a 72-page color booklet. Also forthcoming is *The Bishop's Wife* (Hugo Friedhofer), from the original tracks in his collection at BYU.

Chromatic Records

Forthcoming is *Music From Hollywood: A Collection of Mark Mothersbaugh Film Music*, *The Chromatic Collection*, a 5.1 DVD audio sampler, and Ryuichi Sakamoto's score for Donald Cammell's *Wild Side*. www.chromaticrecords.com

Cinesoundz

Due in May are remixes of Franco Godi's music from the Italian cartoon series *Signor Rossi* by De-Phazz a.o. Upcoming are re-releases of the two *Mondo Morricone* albums. tel: +49-89-767-00 -299; fax -399 preorders by mail: info@cinesoundz.de www.cinesoundz.com

Decca

Forthcoming is *The Road to Perdition* (Thomas Newman).

FSM Classics

Our Golden Age release features the label's first release of music by Dimitri Tiomkin, from the 1964 spy thriller *36 Hours*. While this album has been released previously on Vee-Jay Records and Varèse Sarabande LPs, the new CD sports a double-length tracklist of the complete score, with remixed sound and unused music, all in stereo from the original three-track masters.

This month's Silver Age release is the off-beat 1970 film *The Traveling Executioner*, by Jerry Goldsmith. Available for the first time anywhere, this album is complete (with deleted and alternate cues) in excellent stereo sound from the original masters. Next month: four for the price of two!

GDI

Imminent are *The Mummy's Shroud* (Don Banks) and *Blood From the Mummy's Tomb* (Tristram Cary). Forthcoming is *Captain Kronos* (Laurie Johnson).

GNP/Crescendo

Now available for pre-order and due May 14 is the TV series soundtrack to *Enterprise*, featuring music from Dennis McCarthy and the title song "Where My Heart Will Take Me," performed by Russell Watson.

Hollywood Records

Due May 21: *Bad Company* (Trevor Rabin, various). Forthcoming is *The Extremists*.

Intrada

Now available is Vol. 5 of the Special Collection series: Henry Mancini's *Silver Streak*.

Marco Polo

To be released May in Europe and June in America: *The Maltese Falcon*, *Classic Scores for Adolph Deutsch* (8.225169). Featuring music from Bogart films *The Maltese Falcon* and *High Sierra*, the Jack Benny comedy *George Washington Slept Here*, the foreign thriller *The Mask of Dimitrios*, and the Errol Flynn action-adventure *Northern Pursuit*, this CD will include an in-depth 28-page booklet with production notes by author/film historian Rudy Behlmer and rare behind-the-scenes photographs. John Morgan has arranged suites from the original orchestrations of the scores for this recording, under the baton of William Stromberg conducting the Moscow Symphony Orchestra. <http://www.hnh.com/>

MCA Records

Available now are an expanded *E.T. The Extra-Terrestrial: 20th Anniversary Edition* (Williams),

Bernstein, Lance Bowling, Marilee Bradford, Ray Bunch, Jon Burlingame, Ray Colcord, Linda Danly, Dan Foliart, Herschel Burke Gilbert, Jeffrey Graubart, Michael Kerker and David Raksin. www.filmmusicsociety.org

L.A. Studio Launches Film Music Arm

Veteran recording facility Private Island Trax has launched Scorekeeper, a new film/television music division that will specialize in the restoration, rehabilitation, remixing and remastering of classic film and television scores and classic recordings. The new wing is being formed to accommodate the extensive amount of motion picture and television work that is

being produced through Private Island. The company, headed by owner and chief engineer Michael McDonald, has re-mixed and restored over 55 classic film soundtracks for Paramount Pictures, 20th Century-Fox and Warner Bros.—including the majority of titles in the *Film Score Monthly* catalogue—and has recorded the music for over 250 television shows for A&E, Discovery Channel, HBO and Showtime, among others.

"Musical scores for feature films that were shot prior to 1990 and countless classic recordings are on various forms of analog tape, which are now rapidly deteriorating," says McDonald. "Scorekeeper has all the tools and technical knowledge to save, recondition and transfer these valuable musical treasures, bringing them up to date with the

sound quality demanded today." privateislandtrax.com

Unusual Suspect: FSM's Bond on DVD!

Attention *FSM* readers: now you can hear the annoying nasal tones of Jeff Bond's voice in crystal-clear Dolby 5.1 sound, and view the aging form of Jeff Bond in amazing clarity on DVD! How, you ask? First you have to buy the new special edition DVD of *The Usual Suspects*. On the "Special Features" side of the disc, the menu contains a banner that says "The Usual Suspects." Scroll up and select the logo on the main Special Features menu. You'll end up in a menu featuring a collage of items from the police-office bulletin board. There are five highlight-

able items; select one of them and it tells you there's a puzzle to solve: "Every picture tells a story—select them in order and see two additional featurettes." Select the pictures in the following order: "Quartet," "Guatemala," woman and coffee mug. This takes you to a menu with two easter eggs: The first is a 17-minute interview with John Ottman conducted by "Film Historian" Jeff Bond (Jeff Bond did not request this designation and does not claim to be a Film Historian, but in the wacky world of Hollywood documentaries anyone who doesn't have an actual title is called a "Film Historian"). The other easter egg is a three-minute collection of outtakes from the interviews used for the documentaries. So once you finish that, you can go back and enjoy Jeff Bond all over again, the way he lives his own life: on DVD! **FSM**

featuring new packaging and three previously unrecorded tracks; and *The Mystic Masseur* (Richard Robbins and Zakir Hussain). Due May 7: *The Importance of Being Earnest* (Charlie Mole).

Monstrous Movie Music

The next MMM CD will be *Mighty Joe Young*—a “Ray Harryhausen tribute,” featuring music from 1949’s *Mighty Joe Young* (Roy Webb); 1957’s *20 Million Miles to Earth* (Mischa Bakaleinikoff and Columbia library cues by George Duning, Frederick Hollander, David Diamond, Daniele Amfitheatrof, Max Steiner, David Raksin and Werner Heymann); plus 1956’s *The Animal World* (Paul Sawtell). *This Island Earth* will follow. (800) 788-0892, fax: (818) 886-8820 email: monstrous@earthlink.net www.mmmrecordings.com

Pacific Time Entertainment

Due May 21: *The Son’s Room* (Nicola Piovani), *Frontiers* (Edward Bilious); July 2: *Wendigo* (Michelle DiBucci). Pacific Time

Entertainment has changed its address once again: Pacific Time Entertainment, PO Box 7320, FDR Station, New York, NY 10150. www.pactimeco.com

Percepto Records

Imminent are a 2-CD set of music from the 1950s’ *The Fly/Return of the Fly/Curse of the Fly* (Paul Sawtell, Bert Shefter) and Vic Mizzy’s never-before-released complete score to *The Night Walker* (with 60+ minutes of score, plus liner notes by William Castle and historian Dick Thompson).

Coming in 2002: *Miracle on 34th Street/Come to the Stable* (Cyril Mockridge); an archival release of original music from the 1960s TV classic *The Addams Family*; and a Rankin/Bass anthology.

Prometheus

Set for a May release is an expanded version of John Barry’s *Masquerade*, which will reportedly feature approximately one hour of music.

Rhino Records/Turner

The recent appearance of Turner soundtracks on the FSM label does not mean that Rhino is slowing down their releases from the MGM film library. In fact, they are stepping up production and are using FSM as an additional outlet for their scores. In general, expect previously unreleased film scores from the ’50s, ’60s and ’70s to be released through FSM, and a full slate of movie musicals and selected high-profile dramatic scores to be released on Rhino and Rhino Handmade, produced by Turner’s George Feltenstein. Due June 18: *Victor/Victoria* (Mancini/Bricusse) and *Yankee Doodle Dandy* (George M. Cohan)—both albums containing previously unreleased material. Forthcoming are *Ivanhoe* (Rózsa), *Treasure of the Sierra Madre* (Steiner), *Raintree County* (Johnny Green), *Prisoner of Zenda* (Salinger version of ’37 Newman score), *Mutiny on the Bounty* (Bronislau Kaper), *It’s Always Fair Weather* (Previn) and

Shoes of the Fisherman (Alex North). www.rhino.com, www.rhinohandmade.com

Saimel Records

Forthcoming from Saimel are *Tepepa* and *Maddalena* (both Morricone). www.rosebudbandasonora.com

Screen Archives Entertainment

Forthcoming are *The Bishop’s Wife* (Hugo Friedhofer), the patriotic score for the 1944 Darryl F. Zanuck production *Wilson* (Alfred Newman) and 1938’s *Alexander’s Ragtime Band* (Irving Berlin). www.screenarchives.com

Silva Screen

Coming May 7 is the first-ever digital recording of Nino Rota’s complete score to 1968’s *Romeo and Juliet*, performed by the City of Prague Philharmonic Orchestra & Chorus, conducted by Nic Raine, and featuring liner notes by Nino Rota’s daughter Nina. Due in June is *The Science Fiction Album*, a

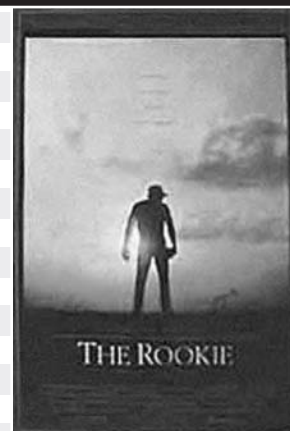
(continued on page 10)

NOW PLAYING Films and CDs in current release



<i>Big Trouble</i>	JAMES NEWTON HOWARD	n/a
<i>Blade II: Bloodhunt</i>	MARCO BELTRAMI	Virgin*
<i>The Cat’s Meow</i>	VARIOUS	RCA Victor*
<i>Changing Lanes</i>	DAVID ARNOLD	Varèse Sarabande
<i>Clockstoppers</i>	JAMSHIED SHARIFI	Hollywood*
<i>Death to Smoochy</i>	DAVID NEWMAN	n/a
<i>E.T. The Extra-Terrestrial</i>	JOHN WILLIAMS	MCA
<i>High Crimes</i>	GRAEME REVELL	n/a
<i>Human Nature</i>	GRAEME REVELL	Pleximusic
<i>Ice Age</i>	DAVID NEWMAN	n/a
<i>Kissing Jessica Stein</i>	MARCELO ZARVOS	Universal*
<i>Life or Something Like It</i>	DAVID NEWMAN	n/a
<i>Murder by Numbers</i>	CLINT MANSELL	n/a
<i>My Big Fat Greek Wedding</i>	CHRIS WILSON	n/a
<i>National Lampoon’s Van Wilder</i>	& ALEXANDER JANKO	PlayTone
<i>New Best Friend</i>	DAVID WILLIAMS	n/a
	JOHN MURPHY	n/a
	& DAVID A. HUGHES	n/a
<i>Panic Room</i>	HOWARD SHORE	Varèse Sarabande
<i>The Other Side of Heaven</i>	KEVIN KINER	n/a
<i>The Rookie</i>	CARTER BURWELL	Hollywood*
<i>The Salton Sea</i>	THOMAS NEWMAN	Varèse Sarabande
<i>The Scorpion King</i>	JOHN DEBNEY	Universal*
<i>Sorority Boys</i>	MARK MOTHERSBAUGH	n/a
<i>The Sweetest Thing</i>	EDWARD SHEARMUR	n/a
<i>Y Tu Mama También</i>	VARIOUS	Volcano

* indicates song album with 1 track of score or less





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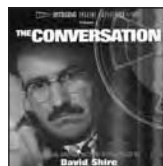
Silver Streak by Henry Mancini

Catch the score that almost got away. Few film composers were as big as Henry Mancini, with dozens of hit albums. A legendary composer with an incredible sense of melody, Mancini was equally adept at the serious and dramatic, as heard in scores like *Wait Until Dark* or *Lifeforce*. The *Silver Streak* soundtrack blends romance, chases, and comedy into a witty salute to Alfred Hitchcock, and Mancini's score perfectly combines his popular style with his dramatic style. Every facet of Mancini is represented in this sparkling score to *Silver Streak*, available in its entirety for the first time. **\$19.99**



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Upcoming Assignments

Who's writing what for whom

—A, B—

Eric Allaman *Elvira's Haunted Hills*, *Raven Warrior*, *Liberty's Kids* (animated).

David Arkenstone *The Cumberland Gap*.

David Arnold *Bond XX*.

Tyler Bates *City of Ghosts*, *Lonestar State of Mind*, *Love and a Bullet*.

Marco Beltrami *The First \$20 Million*, *I Am Dina*.

Matthew Bennett *Professional Courtesy*, *The Smith Family: For Better or Worse*.

Elmer Bernstein *Gangs of New York* (dir. Scorsese, starring Leonardo DiCaprio & Cameron Diaz).

Simon Boswell *The Sleeping Dictionary*.

Cliff Bradley *Undead*.

Bruce Broughton *Bobbie's Girl* (Showtime).

Carter Burwell *Adaptation* (dir. Spike Jonze), *Simone*.

—C—

Sam Cardon *Secret Keeper* (Sony), *Lewis and Clark: Great Journey West* (IMAX).

Gary Chang *The Glow*, *Path to War* (HBO, dir. John Frankenheimer).

Steve Chesne *Butterfly Man*, *The Trip*, *No Turning Back*, *Dinner and a Movie*.

George S. Clinton *Austin Powers 3*, *The Santa Clause 2* (Disney).

Elia Cirral *The*.

Kaveh Cohen *Probable Cause* (Discovery documentary).

Eric Colvin *X-mas Short* (dir. Warren Eiq), *The Greatest Adventure of My Life*.

—D—

Mychael Danna *The Incredible Hulk* (dir. Ang Lee), *Ararat* (dir. Atom Egoyan).

Carl Davis *An Angel for May*, *The Book of Eve*.

Don Davis *Matrix 2: Revolutions*, *Matrix 3: Reloaded*, *Long Time Dead*.

Joe Della *Bridget*, *Grownups*.

Thomas DeRenzo *The Commissar Vanishes*.

Patrick Doyle *Killing Me Softly*, *Femme Fatale*.

Anne Dudley *Tabloid*.

—E—

David Alan Earnest/Chris White *Whacked*.

Randy Edelman *The Gelfin*, *XXX*.
Danny Elfman *Men in Black 2*.

—F—

Christopher Franke *Dancing at the Harvest Moon*.

—G—

Elliot Goldenthal *Frida Kahlo* (dir. Julie Taymor), *Double Down* (dir. Neil Jordan, starring Nick Nolte).

Jerry Goldsmith *Sum of All Fears*, *Star Trek: Nemesis*.

Jason Graves *Between Concrete and Dream* (Enigma Pictures).

—H—

Todd Hayan *History of the White House* (documentary), *Bokshu: A Myth*.

Lee Holdridge *No Other Country*, *Africa*.

James Horner *Four Feathers* (starring Kate Hudson, Heath

Ledger).

James Newton Howard *Treasure Planet* (Disney animated feature), *Unconditional Love*.

Terry Michael Huud *Angelique*.

—I, J—

Mark Isham *Goodbye Hello* (starring Dustin Hoffman, Susan Sarandon).

Trevor Jones *Crossroads*.

—K—

Jan A.P. Kaczmarek *Unfaithful* (dir. Adrian Lyne, starring Richard Gere).

Rolfe Kent *About Schmidt*.

Gary Kofrinoff *Deceived* (starring Judd Nelson and Louis Gosset, Jr.).

—L—

Russ Landau *Superfire* (ABC miniseries).

Michel Legrand *All for Nothing* (starring James Woods).

—M, N—

Hummie Mann *A Thing of Beauty*.

David Mansfield *Divine Secrets of the Ya-Ya Sisterhood*.

James McVay *One-Eyed King* (starring Armand Assante and

Chazz Palminteri).

Cynthia Millar *Confessions of an Ugly Stepsister*.

Sheldon Mirowitz *Evolution* (miniseries about Charles Darwin), *The Johnson County War* (miniseries starring Tom Berenger).

Pete Moran *Breaking the Pact*.

Walter Murphy *Colored Eggs*.

Michael Nyman *The Hours* (starring Nicole Kidman), *24 Heures dans la Vie d'une Femme* (starring Kristin Scott Thomas).

—O, P—

John Ottman *My Brother's Keeper*, *Point of Origin*, *24 Hours* (dir.

Luis Mandoki, starring Charlize Theron, Kevin Bacon and Courtney Love), *Eight-Legged Freaks*.

Michael Richard Plowman *No Boundaries*.

John Powell *Outpost*, *Pluto Nash*.

Zbigniew Preisner *Between Strangers*.

Jonathan Price *Avatar*.

—R—

Trevor Rabin *Bad Company* (formerly *Black Sheep*).

Graeme Revell *Equilibrium* (Miramax), *Below* (dir. David Twohy).

Will Richter *Among Thieves*, *Altered Species*.

Earl Rose *Masada* (History Channel).

Marius Ruhland *Heaven* (Miramax, Cate Blanchet & Giovanni Ribisi), *Anatomy II*.

Patrice Rushen *Just a Dream* (dir. Danny Glover; Showtime).

—S—

David Shire *Ash Wednesday* (dir. Edward Burns).

Howard Shore *Spider*, *Lord of the Rings: The Two Towers*, *Return of the King*.

Lawrence Shragge *Due East* (Showtime).

Alan Silvestri *Macabre* (dir. Robert Zemeckis), *Lilo & Stitch*.

Carly Simon *Winnie the Pooh* (Disney animated).

Frank Strangio *Paradise Found* (starring Kiefer Sutherland as Gauguin), *Young Blades*, *Dalkeith*.

Mark Suozzo *American Splendor*.

—T, V—

Semih Tareen *Junk Drawer*.

THE HOT SHEET Recent Assignments

Craig Armstrong *Quiet American*.
David Arnold *Enough*.

Luis Bacalov *Assassination Tango*.

Jeff Beal *No Good Deed* (starring Samuel L. Jackson).

Christophe Beck *The Tuxedo*, *Stealing Harvard*, *The Skulls 2*, *Interstate 60*.

Stanley Clarke *Undercover Brother*.

Kaveh Cohen *Descendant*.

Bill Conti *Avenging Angelo*, *G*.

Jeff Danna *Kid Stays in the Picture*.

Mychael Danna *The Antoine Fisher Story*.

Danny Elfman *Red Dragon*.

Richard Gibbs *I Spy* (starring Eddie Murphy and Owen Wilson), *Like Mike*.

Vincent Gillioz *Psychotic*.

Phillip Glass *The Hours*.

Jason Graves *The Han Solo Affair* (Lucasfilm/Lego comedy short).

Paul Haslinger *Picturing Claire*.

David Holmes *Confessions of a Dangerous Mind*.

James Newton Howard *Signs* (dir. M. Night Shyamalan), *Dreamcatcher* (dir. Lawrence Kasdan).

Mark Isham *Moonlight Mile*.

Wojciech Kilar *The Pianist*.

Nathan Larson *Phone Booth*.

Danny Lux *Stolen Summer*.

Clint Mansell *Rain*.

Anthony Marinelli *Lone Hero*.

Joel McNeely *Jungle Book 2*.

David Newman *Scooby Doo*.

John Ottman *X-Men 2*.

Nicola Piovani *Pinocchio*.

Rachel Portman *The Truth About Charlie*, *Nicolas Nicholby*.

John Powell *The Bourne Identity*.

Trevor Rabin *The Banger Sisters*.

Graeme Revell *Daredevil*.

Marc Shalman *Hairspray* (Broadway musical).

James Venable *The Powerpuff Girls* (feature).

Mervyn Warren *Marci X*.

Christopher Young *The Core*.

(continued on page 10)

Film Music Concerts

Scores performed around the globe

Williams, Slatkin Co-Direct National Symphony

The National Symphony in Washington, D.C., has announced that its 2002-03 season will include several nights of film music appreciation under the direction of resident conductor Leonard Slatkin and guest conductor John Williams. From Jan. 23 to Feb. 1, 2003, programs featured will include "A Portrait of John Williams," "In Sync: How Do They Do It?" and "Metropolis."

For more details, visit:

<http://www.kennedy-center.org/nso/02-03/schedule.html>.

Bernstein Goes for RSN0

While Jerry Goldsmith recovers from a recent bout of ill health, his concert schedule is taking a beating. However, suitable replacements are being found. Elmer Bernstein will take over for Goldsmith (with a concert of Bernstein's own music) at a scheduled May 10 appearance with the Royal Scottish National Orchestra in Glasgow, Scotland.

UNITED STATES CONCERTS

California

June 15, Beverly Hills H.S. Auditorium, West Hollywood S.O., Nan Washburn, cond.: *Sunset Boulevard* (Waxman), *To Kill a Mockingbird* (Bernstein).

Georgia

May 12, Savannah S.O.: *Unchained Melody* (North).

Illinois

June 22, Glen Ellyn, Wheaton S.O.: Victor Young medley.

Massachusetts

May 28, 29, Boston Pops S.O., John Williams cond.: "John Williams Birthday Bash."

May 29, Boston, New England Conservatory: *Psycho* (Herrmann).

Tennessee

June 26, Nashville S.O.: *Bride of Frankenstein* (Waxman).

Texas

May 24-26, Houston S.O.: *Intermezzo* (Provost/Steiner).

June 28-29, Ft. Worth S.O.: *The Rocketeer* (Horner).

Washington

May 11, Burlingame, Whacom S.O.: *Braveheart* (Horner).

INTERNATIONAL

Australia

May 25, Adelaide Festival Theater, Adelaide S.O., Rachel Worby cond.: "Film Music Concert."

Austria

May 22, Vienna, I. Frauen-Kammer Orchestra (all female orchestra): *Psycho* (Herrmann).

Great Britain

May 2, London Symphony Orchestra, Kenneth Shermahorn, cond. (replacing Jerry Goldsmith): *Star Trek: TMP*, *Rudy*, *The Last Castle*, *Star Trek: First Contact* (Goldsmith); *Star Wars*, *Indiana Jones*, *E.T.*, *Saving Private Ryan*, *Jurassic Park*, *Harry Potter*, *Schindler's List* (Williams); *Moulin Rouge* (Armstrong); James Bond (Barry); *For Your Eyes Only*, *Rocky* (Conti); *Lawrence of Arabia* (Jarre); *Where Eagles Dare*, *633 Squadron* (Goodwin).

France

May 7, Brest, Ensemble Matheus: *Psycho* (Herrmann).

Japan

May 18, Japan, Tokyo, New Japan Philharmonic: "French Medley" (arr. John Addison).

Spain

May 3-5, Barcelona S.O.: "An Evening With Elmer Bernstein"; premieres include a suite from *Summer & Smoke*; a suite from *The Grifters*; an extended suite from *The Great Escape*; a waltz medley, including *The Age of Innocence*, *The Incredible Sarah*, *Summer & Smoke*, *From the Terrace*, *Thoroughly Modern Millie*; a "Jazz in Films" medley, including *The Rat Race*, *A Rage in Harlem*, *The Sweet Smell of Success*, *Walk on the Wild Side*; and the European premiere of *True Grit*.

Attention, Concert Goers

Due to this magazine's lead time, schedules may change—please contact the respective box office for the latest concert news.

Thanks as always to our friend John Waxman of **Themes and Variations** at <http://tnv.net>. He's the go-to guy for concert scores and parts. **FSM**

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Conquest of Space!

The Colossus of New York (Van Cleave)

The expanded re-issues of *Diamonds Are Forever* and *Moonraker* (Barry)

The Hindenburg (Shire)

The Killing/Paths of Glory (Fried)

Ghostbusters (score album, Bernstein)

The Monster Squad (Broughton)

Pickup on South Street (Harline)

The Quesor Tapes/Frankenstien:

The True Story (TV, Melle)

The Satan Bug, Seconds, Damnation

Alley, The Vanishing (Goldsmith)

Silent Running (Schickele)

Treasure of the Golden Condor (Kaplan)

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Schedule for upcoming issues:

Vol 7, No 5

ads due Jun. 7
street date Jun. 28

Vol 7, No 6

ads due Jul. 17
street date Aug. 6

Vol 7, No 7

ads due Aug. 21
street date Sep. 10

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(continued from page 8)

Brian Tyler *Jane Doe* (prod. by Joel Silver), *A Piece of My Heart* (starring Jennifer Tilly, Joe Pantaliano).

Joseph Vitarelli *Partners of the Heart*.

—W—

Shirley Walker *Willard, Final Destination 2*.

Stephen Warbeck *Gabriel*.

Nigel Westlake *The Nugget* (dir. Bill Bennett).

Michael Whalen *Lake Desire* (feature), *West Point* (documentary).

John Williams *Minority Report* (Spielberg), *Memoirs of a Geisha*, *Catch Me If You Can* (dir. Spielberg), *Harry Potter*

and the Chamber of Secrets.

Debbie Wiseman *Before You Go* (starring Julie Walters, Joanne

Whalley), *Stig of the Dump* (BBC).

—Y—

Gabriel Yared *Cold Mountain* (dir. Anthony Minghella).

Christopher Young *Scenes of the Crime* (starring Jeff Bridges), *The Country Bears* (Disney).

Get Listed!

Composers, send your info to TimC@filmscoremonthly.com.

RECORD LABELS

(continued from page 6)

boxed set of sci-fi film and TV music.

www.silvascreen.com

Sony Classical

Available now is *Star Wars: Episode II—Attack of the Clones*.

www.sonymusic.com

Super Collector

Forthcoming are *Spacecamp* (John Williams), *Watership Down* (Angela Morley), *Texas Rangers* (Trevor Rabin), *The Bionic Woman* (Joe Harnell) and a collection of music from the '60s animated series *Gigantor*.

www.supercollector.com

Varèse Sarabande

Available April 30: *Changing Lanes* (David Arnold), *The Salton*

Sea (Thomas Newman); May 7: *Rollerball* (1975; Andre Previn). May 14: *Jason X* (Harry Manfredini), *Unfaithful* (Jan A.P. Kaczmarek), *Insomnia* (David Julyan); June 4: *Blade II* (Marco Beltrami), *Enough* (David Arnold).

Please note:

We endeavor to stay up-to-date with every label's plans, but things happen—so please bear with us. **FSM**

The Shopping List**Worthy discs to keep an eye out for****Soundtracks**

- ☐ *Amo Non Amo* GOBLIN • Cinevox 347 (Italy, 36:09)
- ☐ *Andromeda* MATTHEW McCAULEY • GNP 8077
- ☐ *I Banchieri Di Dio* PINO DONAGGIO • Virgin 12217 (Italy, 46:23)
- ☐ *Burn (Queimada)* ENNIO MORRICONE • GDM 2033 (Italy, expanded; 55:03)
- ☐ *Il Cittadino Si Ribella (The Citizen Rebels)* GUIDO & MAURIZIO DE ANGELIS • GDM 7007 (Italy, 49:02)
- ☐ *Donnie Darko* MICHAEL ANDREWS • Enjoy003 (37:30)
- ☐ *Enigma* JOHN BARRY • Decca 467864 (US release, 56:57)
- ☐ *The Rescuers Down Under* BRUCE BROUGHTON • Disney 60759 (reissue, 44:58)
- ☐ *Pete's Dragon* AL KASHA/JOEL HIRSCHHORN • Disney 60760

- ☐ *Who Framed Roger Rabbit* ALAN SILVESTRI • Disney 60762 (reissue)
- ☐ *Monster's Ball* ASCHE & SPENCER • Lions Gate 9608 (49:14)
- ☐ *The Mystic Masseur* RICHARD ROBBINS/ZAKIR HUSSAIN • Milan 35989
- ☐ *Quo Vadis* (2001) JAN A.P. KACZMAREK • Sony 504370 (2-CD set, Poland)
- ☐ *The Shape of Life* MICHAEL WHALEN • ALCD 1020 (TV, 68:40)
- ☐ *The Time Machine* KLAUS BADELDT • Varese 66337 (57:35)

Compilations & Concert Works

- ☐ *20th Century Concerti* JOHN WILLIAMS • ASV 1126 (cond D. Snell, 68:31)
- ☐ *Hammer: The Studio That Dripped Blood* VARIOUS Silva 1137 (2-CD set, cond. K. Alwyn/N. Raine/P. Bateman/N. Richardson)
- ☐ *Western Quartet* PIERO PICCIONI • GDM 7006 (Italy, 62:17)

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Horner Borrower's Guide

I am presently reading your current issue (Vol. 7, No. 1) with the article on *Logan's Run*. While going through the James Horner (one of my least favorite composers) article, I recalled the film *The Perfect Storm*, in which Horner borrows from *The Sea*, a symphonic poem by English composer Frank Bridge. I have to give Horner credit for plundering from the very best.

Alan Becker
abdelius@earthlink.net

We haven't heard *The Sea*, so we can't attest to this. However, we can certainly offer that English composer Benjamin Britten has been an enormous "inspiration" to Horner. Not that Horner prefers the English over the Russians or anyone else...but he does have excellent taste. It's time people gave him more credit for that.

Appalled in Edgewater

I was appalled by Jon and Al Kaplan's "2001: A Nice Year" in *FSM* Vol. 7, No. 1. I was already turned off by the juvenile, sneering tone of the article when I came to this comment regarding "the song-aping 'underscore' (penned by [Cameron] Crowe's lovely wife, Nancy Wilson)" for *Vanilla Sky*: "Cameron Crowe, if you want to make something more than a stupid relationship movie, please put your record collection in the closet, kill your wife, and hire Danny Elfman." Whatever one's feelings about Crowe's use of music in *Vanilla Sky*—and I agree his reliance on songs leaves something to be desired—the "kill your wife" comment is ugly and inappropriate. The Kaplans should be ashamed for writing it, and *FSM* for publishing it.

James Miller
Edgewater, New Jersey

The Kaplans respond: James Miller, we are touched by your kind remarks. It always warms the heart to be called "juvenile, sneering...ugly and inappro-

priate," especially when these comments are clearly not meant as a joke, as was the comment about killing Nancy Wilson. We admit that we felt entirely comfortable when we wrote and repeatedly proofread our "Best of 2001" article, but now that we've read your response to it, we are indeed ashamed of ourselves. What were we thinking? In all seriousness, we apologize if we offended anyone with our Nancy Wilson comments—especially you, James.

The Editor dresses down the Brothers Kaplan: Hey! From now on, when you guys make a joke, put "just kidding" next to it so we know you're kidding.

Hey Kids, We're Eatin' Dinner Tonight!

When my husband receives his *FSM* in the mail, he makes this excited sound, and, for the next couple of days, is engulfed in the magazine. I can't get him away from it for anything! When he finishes, he gives a big, fat sigh and becomes depressed, but this is after he's read it a second time—at which point he resorts to past issues.

Nowadays, he's started reading some parts to me. He'd have to, since he'd be busting out laughing in front of me. One such part was the John Wayne taking a dump comment (Kaplans' "2001: A Nice Year")—well, that was a little much for me. Anyway, my husband *loves FSM* and wishes the issues were longer! You've encouraged his obsession with music, and he's eternally grateful.

Cumorah Richardson
Shelbyville, Kentucky

The Christopher Jenkins Hour

Vol. 7, No. 1 is a great issue! Not only is the cover art striking, but the text is full of interesting tidbits. I loved the "Best & Worst" commentary—particularly the Kaplans' "Best Album Cover Art" assessment of *Big Jake*. In the future, how about "Worst Album Covers from the 1980s and Beyond"? Some examples: *The Film Music of Ken Wannberg, Vol. 3*

and Silva America's *Deadly Care* (if this is ever reissued, they could at least spice up the graphics with some Cheryl Ladd photos).

In the Horner Buyer's Guide Part 3, Paul Bouthillier's takes on *The Name of the Rose* and *Red Heat* seemed especially callous. I found these scores to be perfect fits to their films. Director Annau used Horner's dry electronic themes sparingly, and when they are heard in the context of the film, they add a frightening tension to the proceedings. And while *Red Heat* retreads a lot of the 48 *Hours* music, not to mention *Gorky Park*, I found the performances exuded a raw, urban energy that was a perfect dynamic in this underrated Schwarzenegger opus. I tend to find Horner's electronic

exuding the old one-man synth ambiance. Second, on a more positive note, the concluding face-off was scored Morricone-style, with a vocal wailing that adds considerable punch. Perhaps all these Hollywood score revisions of HK cinema could be remedied if Varèse Sarabande ever releases *Once Upon a Time in China: The Best of Chinese Film Music, Volume Two*. Hoped for suites include Lowell Lo's *The Killer* and Ben Vaughan & Teddy Robin Kwan's twangy *Black Mask*.

Mr. Takis, I hope your opening prediction of "...the beginning of the end" for the compact disc is but a musing. First, my LPs are gathering dust. Second, most of these were replaced by CDs, and now most of these are being

replaced by expanded editions. Third, my library of widescreen VHS films will become extinct if I ever get a DVD player (which will inevitably be upgraded to a DVD player/recorder just as I finally get a normal DVD player). Progress!

And on the topic of expanded editions, Jeff Bond's "Logan's Overrun" feature was all the persuasion I needed to order your new CD. This ranks up there with *Total Recall* as one of Goldsmith's finest sci-fi scores.

Christopher Jenkins
Smithtown, New York



scores more interesting than his usual stringed bombast. (On an odd side note: my CDs of *Red Heat* and *Willow*, both from Virgin Records, are suffering from laser rot!)

Regarding Cary Wong's review of GNP/Crescendo's *Iron Monkey* CD: The 1993 score by Richard Yuen, who also scored another Tsui Hark production, *The Wicked City*, is fairly similar to James Venable's score, with two notable differences. First, Yuen's score, symptomatic of many recent Hong Kong scores, sounds tinny,

What Manner of Sorcery Is This?

At the bottom of page 29 of Vol. 7, No. 1, under the "Best Reissue" heading, you write that if you don't own the soundtrack to "Final Conflict you don't like film music." I beg to differ. Although Jerry Goldsmith is my favorite composer, the *Omen* movies have devil worship music with choirs singing about hailing said devil and eating peoples' flesh and so on. This bothers me, and I don't feel right having such music in my

collection. I have heard all three *Omen* scores and I do like the instrumental parts, but I can't in good conscience own them. I am a lover of film music and have many of your CDs. Anyway, to say that "you don't like film music" because you don't have a certain score...well, I don't believe that's right. I don't mean to sound too sensitive, but I just wanted to express this opinion.

Steve Daniel
moontrekker@worldnet.att.net

It Was Time...to Revisit Adoring Fan Letters!

I thought it was time I wrote to thank you for your fine magazine, which I thoroughly enjoy, and to also express my appreciation for your efforts in releasing on CD many worthy scores from the past. Of course, not every release will please everyone, but you have made a very good start, and the sound quality is often remarkable, considering the age of some of the source material.

My favorite contemporary com-

poser is Jerry Goldsmith, and I well remember the first time I became aware of his work. It was at a 1966 theatrical screening of *The Blue Max*, which I still believe boasts one of Goldsmith's finest scores. It's unfortunate that there apparently exists an irreversible rift between Goldsmith and your publication. No one's work, even that of a genius like Goldsmith, is flawless and above criticism. Perhaps one day he will recognize that you often praise him in your pages, and that particular bridge can be mended.

I gather from a comment in your latest edition that the *Undeclared* CD is not selling well. I for one want to offer my thanks for it—not for Montenegro's music, which I can do without, but for the accompanying score from David Rose's *Hombre*, a work I have long admired. Although I enjoy a variety of films and music, I am partial to westerns and believe that recognition of scores for that genre is often lacking. Among my favorites which have not gotten their due are Jerry Fielding's *Lawman*, Laurence Rosenthal's

The Return of a Man Called Horse, and Elmer Bernstein's spare but evocative *Hud*.

I also have a fondness for the scores of Dimitri Tiomkin, who often worked on westerns. In spite of his well-earned reputation for bombast and being too literal, something in his music speaks to me, and I believe he was capable of lifting films to new levels (*Lost Horizon*, *High Noon* and *The Old Man and the Sea* come to mind).

My favorite Golden Age composer is Miklós Rózsa, and there's little of his work I dislike. This man wrote music you *feel*.

Finally, my life would be almost perfect if you (or anyone) would release the complete score of Alex North's masterpiece, *Spartacus*. Much of his best work on this film didn't make it to the LP/CD, such as the opening narrative and the scene where Kirk Douglas and Woody Strode await their turn in the arena.

Patrick L. Hardy
La Verne, California

We think a legitimate release of the complete *Spartacus* score would be a

wonderful thing, but unfortunately, we're not working with Universal Studios at the moment.

The Siege of Jerry's Castle

This is a response to Jeff Bond's comment on the Goldsmith 9/11 controversy in *FSM* Vol. 7, No. 1, p. 25. While I do not consider myself in Jeff Bond's "toughest Goldsmith critics" category, I must nevertheless take issue with his unilateral defense of Goldsmith's decision to name a track on the *Last Castle* soundtrack "September 11." I'm not questioning Goldsmith's patriotism—I do not believe he did what he did to sell more records. And I most certainly did not expect a full-blown symphony in a few days. But if he was so pressed for time, why couldn't he simply have politely declined Hollywood Bowl's request for a tribute piece—on the grounds that he was in the post-production of *The Last Castle*—and rather composed an original, specifically dedicated tribute piece a bit *later*? After all, it can only be beneficial to get some temporal distance from the event to properly digest it before one

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even *thinks* about writing a tribute piece (which is a fine gesture in and of itself, of course). It would somehow seem more genuine and sincere that way, if you know what I mean. At least I know I'm not the only one who became saturated by the incessant need to "tributize" the tragedy in every visible forum, including showbiz.

I'm sorry, Jeff, but although this *Last Castle* track may have *happened* to be appropriate, the entire thing came off as rushed, and—despite the maestro's honorable intentions—a bit cheap as well.

Thor J. Haga
Oslo, Norway

Logan's Fun

Just wanted to drop a line and express deep heartfelt appreciation to *FSM* for releasing a Jerry Goldsmith classic the way God had intended: complete and in sequence as heard in the film!

As a 13-year-old kid I had the privilege of viewing *Logan's Run* in 70mm stereo and on a big screen before the local theater got shoe-

boxed! To this day, the experience is fresh in my mind with the state-of-the-art visual flyby of the dome and the opening theme surrounding me in full strength in six-track theater stereo! My surround-sound system does the CD justice as I crank the volume and immerse myself.

Although I took a liking to soundtrack music when I was younger (to Barry Gray and the Gerry Anderson shows), *Logan's Run* was the very first score that got me hooked to the point where I would sneak a bulky cassette recorder into the theater and tape excerpts of the soundtrack. This held me over until my mother gave me the LP for my birthday (and the tape finally wore out from excessive tape wrap-ups and warping). What better way to kindle interest in soundtracks than with *Logan's Run* by Jerry Goldsmith! The rest is history, and I have the Maestro, Mr. Goldsmith, to thank for my soundtrack enthusiasm, strong to this day!

I also appreciated all the insight

FSM provided with the CD liner notes—quite an interesting background behind the production of this memorable film score! I am most grateful to all of you for making a definitive, complete edition of *Logan's Run* a reality. And on that note, a friend and I had been praying for an *Omega Man* release, and *FSM* already answered that prayer! Another outstanding achievement and a true classic by the late great Ron Grainer. Every good wish and keep up the good work!

Bill Pierson
Wilmington, Delaware

Savage Commentary on the Prokofiev Fight

I just picked up Vol. 6, No. 10, and read the letter by one Jerzy Sliwa, and all I can say is: "Okay?" This guy does need a hug, only he's so angry I doubt that he could find anyone willing to do it. You would think an entire Navy Seal team rolled into Poland in the middle of the night and wiped out his whole family. I only hope that you got a good laugh out of read-

ing the letter. Try to look at it this way—he may have gotten pissed off, and then sent you the meanest-spirited letter I have ever read in a magazine, but you get the last laugh, you got his money! Good luck with other letters in the future; I, at least, appreciate your magazine.

Keith Savage
Ottawa, Canada

Black Hawk Daniel Schweiger

Correction: American troops fought in Somalia in 1993, not 1989. Other than that, *great* story!

Bondo321
bondo321@hotmail.com

We're not mind readers, no matter how many times we play *BENEATH THE PLANET OF THE APES*. You'll just have to communicate with us the old-fashioned way—with a letter.

FSM Mail Bag
8503 Washington Blvd.
Culver City, CA 90232
or e-mail:
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What do you get when you cross *Lawrence of Arabia* with the World Wrestling Federation? As post-production winds down on *The Scorpion King*,

the ersatz prequel to last year's blockbuster *The Mummy Returns*, several of the movie's key players are still trying to answer that question—at least as far as the film's music is concerned. Composer John Debney was assigned to score the film last fall and was originally set to record his score in December before reshoots on the picture forced the work back to March of this year. Debney

Hollywood-ized, *Raiders of the Lost Ark* version of the 1930s, *The Scorpion King* takes place entirely in a distant past without any clear ethnic or cultural roots. Furthermore, the *Mummy* movies were...well, mummy movies—both centered on the monstrous, supernatural character of Imhotep. But there are no monsters in *The Scorpion King*. "It's something I always joke about as being sweaty men and leather," Debney says. "So I think the music has to be a little more human in approach."

Even veering away from the two *Mummy* movies left plenty of precedent for a modern sword-and-sandal epic, including the early-'80s muscle bash *Conan the Barbarian* and Hans Zimmer's hugely popular world-music approach to Ridley Scott's *Gladiator*. But none of those approaches took into account one of the major demographics Universal was looking to tap when they chose to build a potential franchise around The Rock: the wrestler's fervent WWF fan base—teens who were used to seeing Johnson's heavily oiled pecs flex to the music of headbanging heavy metal rock.

Headbanger's Ball

The idea of putting rock songs in an action movie is nothing new, and Universal Music had a *Scorpion King* "soundtrack" put together well before Debney began recording his score. Universal signed metal band Godsmack to lead off the album with their Grammy-

John Debney's dilemma in scoring *The Scorpion King* Interview by Jeff Bond

To Rock

consequently had a lot of time to think about his interpretation of the score to the film, which takes the *Scorpion King* character (played by the WWF's Dwayne Johnson, otherwise known as The Rock) from *The Mummy Returns* and provides him with a *Conan the Barbarian*-like back-story.

Debney was faced with a few obvious precedents for the score. First, there were the two previous *Mummy* franchise scores by Jerry Goldsmith and Alan Silvestri, both of whom had placed a retro, '50s epic sensibility on their work. But while *The Mummy* and *The Mummy Returns* were set in a kind of

nominated song "I Stand Alone" and loaded the rest with music from P.O.D., Drowning Pool and System of a Down...all artists well-known to *FSM* readers! Debney's music was nowhere to be found on the soundtrack album—also not an uncommon situation for a film composer. But rock soundtrack aside, the question remained whether the metal aspect would be confined to the usual end-credits pile-up of songs or would actually somehow find its way into the score. Universal Music very much wanted the Godsmack song in the picture, and in order to create a sonic environment in which the song wouldn't seem to come completely out of nowhere, the idea of integrating some rock elements into the score proper reared its head. This wasn't an unheard-of concept (a recent high-profile example was Joel Goldsmith's score for *Kull the Conqueror*), but integrating rock, world music and the large-scale orchestral elements Debney was interested in became an ongoing challenge.

One of the players in the drama was the film's editor and associate producer Michael Tronick, whose background was as a music editor. "When I was hired to do this I had already started assembling a library of soundtracks that I thought could be applicable, because usually the minute I cut a scene I put temp music to it," Tronick explains. "When I started here on the first day I already had a good idea as far as different cues I wanted to try in terms of tonality and orchestration. I was using material from *The Cell*, *The Crow*, *End of Days*, *Dante's*



Or Not to Rock?

Peak and the Silvestri *Mummy* stuff. Will Kaplan is another key person in this; he's a music editor I worked with on about four pictures, and usually if I'm too busy I'll give him scenes to track while I'm cutting. Will is brilliant with temp scores, so he was also giving me some material. I make it part of the way I work now that when I present my cut to a director I have the whole thing tracked, and I was able to get Will on here for a couple of weeks and Will used some non-thematic stuff from the *Mummy* movies too." According to Tronick, finding a central tone for *The Scorpion King* was problematic from the beginning. "This movie was particularly difficult because there was no magic score that you could pull all the material from. Recently we pulled from the Trevor Rabin score for *The One* when we thought we were going to use more rock and roll, because Trevor is so good with guitar and orchestra."

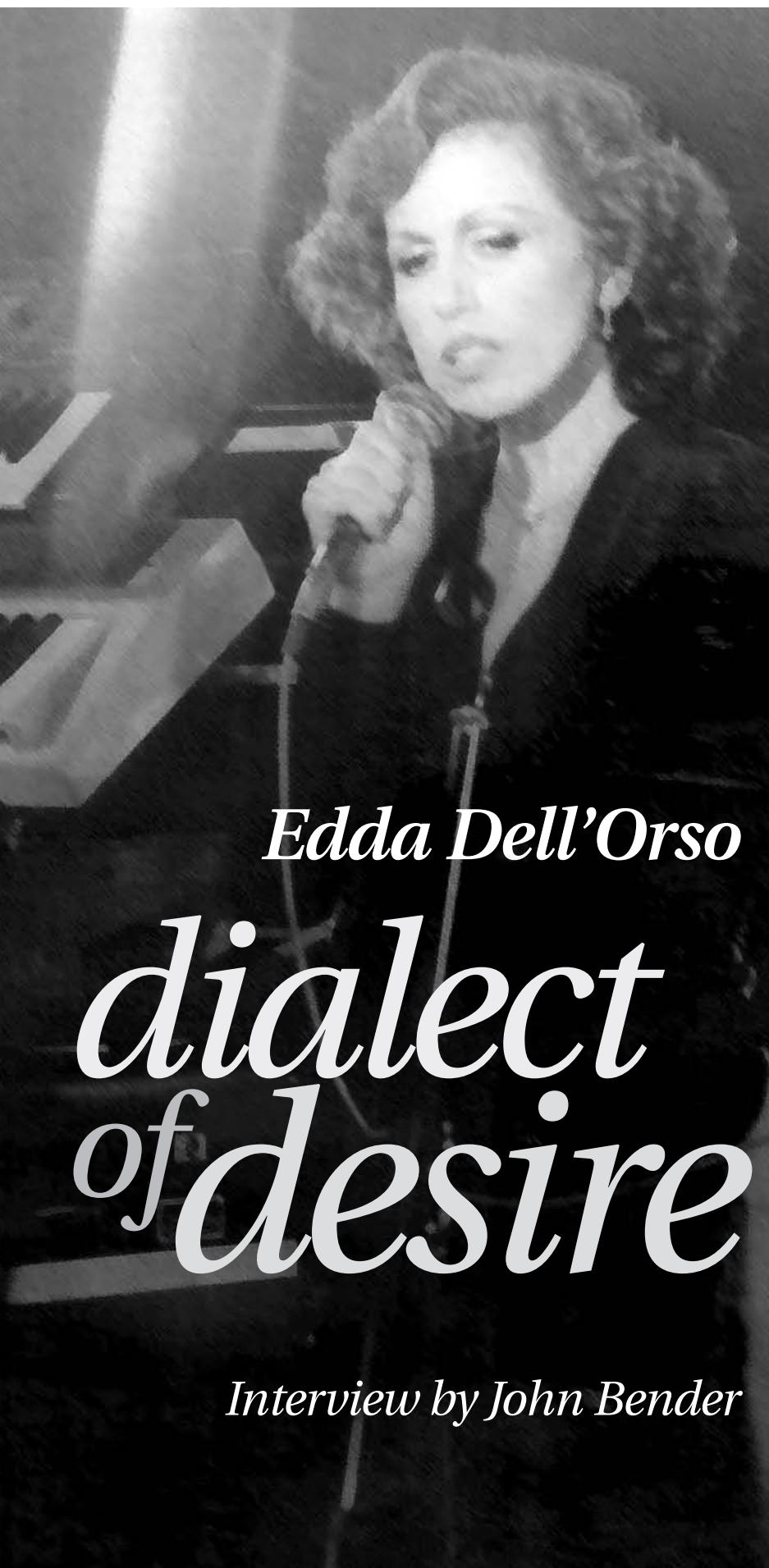
To Be Reborn...Again

Tronick notes that despite the film's desert setting and physical similarity to the previous *Mummy* movies, there were musical avenues established in the preceding films that for various reasons *The Scorpion King*'s makers didn't necessarily want to travel down again. "We had this thing called the sizzle reel, which is one of the first things I cut, which is like a glorified trailer," Tronick recalls. "That's where I used *The Cell* because there was a primitive quality of that that seemed applicable because of the era this movie takes place in. There's a certain ethnicity to it because obviously you just look out and it takes place in the desert. But quite honestly since the events of September 11 we were also a little sensitive to the region as well, and we didn't want to say specifically that this takes place in the Middle East

although geographically it definitely looks like it." In addition to his reticence to specifically ethnicize the movie's score post-September 11, Tronick thinks the sound typical of desert adventure films may be something modern audiences are becoming inured to. "I wonder if an audience hearing that motif will just kind of check out," he says. "They've heard it and they're familiar with it, and somehow instead of having the music reach out and grab the audience and pull them in, the familiarity gives you more of an observing feel than being involved in what's going on."

Tronick was able to see the approach to the film evolve as it passed before several sets of eyes, including those of director Chuck Russell (*Eraser*, *The Mask*), the people at Universal Music and the director of the first two *Mummy* films, Stephen Sommers, a producer on *The Scorpion King*. "Originally our score was fairly traditional in terms of instrumentation, and then there were some music editors over at Segue who started playing with strains of some pretty hard rock music, things you would normally hear at a WWF match," Tronick says. "Actually we used it in a few cues, and I thought it was really effective because it gave *The Rock* edge and attitude. The pendulum really swung in that direction, a metal approach with orchestra, and now the pendulum is swinging back to a more traditional orchestral score but with some of those elements integrated. It's a unique amalgam of the contemporary hard-rock sound with a film music orchestra. I think used sparingly it can be very effective. It's really a hot button in terms of responses from producers and directors, and everyone has a strong opinion about it. Once you overuse it, because of the repetitive nature of that music, it's really hard to get any kind of emotional response to

(continued on page 48)



Edda Dell'Orso

dialect of desire

Interview by John Bender

Cinema exploded during the 1960s, not just in America but also in much of Europe and Japan. The business of making movies was booming. It was a time when just about anyone could get a film project off the ground. If you had an idea, were passionate enough, or, as it sometimes seemed, just happened to be a little bit crazy, your movie could get both produced and exhibited. Part of the reason for this was that the task could be accomplished for thousands of dollars, not millions. Such an economically permissive environment invited exploitation and experimentation. The common sensibility of the time was that most stories, and cool ways to tell them, had yet to be done. Italy, in particular, was a hotbed of freewheeling cinematic expression. The Italians expanded the parameters of all genres; to Americans the most obvious example of this was Italian directors' prolific and audacious reinvention of the western. During this period the Italians also stylistically eroticized the drama (both costume and contemporary), the psychological study, the sociopolitical thriller, and the mystery and horror film. Film composers, prompted by the artistic freedom of the Italian movie industry, provided musical support for the ongoing flood of stimulating cinematic fare. It is this writer's opinion that Italian film music achieved a level of intensity and innovation throughout the '60s and well into the '70s that remains unrivaled.

Out of this extreme condition of cultural fertility arose a woman of great talent, a diva unlike any other, the musical voice of the Italian cinema—Edda Dell'Orso. On the international level, her voice is probably most familiar to filmgoers as an integral part of Sergio Leone's twin epics, *The Good, the Bad, and the Ugly* and *Once Upon a Time in the West*. Her powerful voice, in "Ecstasy of Gold" from *The Good, the Bad, and the Ugly*, while forceful and thrilling (observe how she more than holds her own in the midst of Morricone's full-throttle arrangement and Nicolai's bravura conducting) maintains a controlled modulation as fine and clear as crystal. I've never been able to enjoy opera, but Edda's efforts for the closing track of *Once Upon a Time in the West* have allowed me to realize that it's the operatic format that loses me, not the voices. Her shimmering solo throughout "The Finale" provides the fullness of this classic theme's textural and emotional illumination. Her voice is a galvanizing light easily outshining Morricone's archetypal use of intense and translucent planes and columns of strings.

It is awful to consider that Edda could have remained in relative obscurity if not for a strange circumstance within the exclusive community of Italian film composers. In the early '60s these composers gravitated toward and then, over the course of a decade, refined the formal device of using a cultivated voice (usually female) as a wordless musical instrument. As a wonderful by-product of this peculiar stylistic agenda, Edda Dell'Orso as a young singer found an ideal niche for her unique and rapidly blossoming talents. To refer to Edda as a diva might seem strange when considering the fact that, for the duration of her professional career as a vocalist within the Italian movie industry, she has performed very few compositions with lyrics. A major factor which set the Italian film score apart is the great degree to which a voice, or a chorus, appears as an integral component of interior musical structures, as opposed to merely fronting a main-title ballad. The non-

language sounds these singers produce is sometimes referred to as “vocalise.” Edda Dell’Orso has been the prime exponent of this technique.

oeuvre erotique

She has collaborated with just about every composer who has substantially contributed to the Italian cinema—artists like Piero Piccioni, Bruno Nicolai, Armando Trovajoli and her first professional patron, Alessandro Alessandroni. Alessandroni is the multi-talented instrumentalist, composer and choral director who first recognized Edda’s potential. From the early ’60s to the late ’70s, she was called upon to execute a broad range of vocal maneuvers. For themes that would follow a traditional melodic line, Edda would usually lead the orchestra with a form of spontaneously invented scat—a progression of elegant, ad-libbed, nonsense syllables. These types of themes were often erotic and/or romantic, in which case Edda would deliver an intense tapestry of lascivious sighs, breathless whispers and passionate urgings, all in an abstract “dialect of desire.” A particular highlight of her oeuvre is from 1971’s *Maddalena*, a sultry film about forbidden love between a woman and a priest (I’ve just heard of a new Spanish CD of *Maddalena* that reportedly features almost 20 minutes of previously unreleased material). Composed by Ennio Morricone, the film’s score contains two major 10-minute tracks. In terms of sheer scale, “Pazzia in Cielo” and “Erotica Mistico” stand alone in the pantheon of film music, empowered monuments to feminine sexuality. On both tracks the percussion propels the listener through the fabulous interior of an immeasurable aural space, a soundscape built of the dynamic articulations of orchestra, organ and, most important, Edda’s voluptuous, mystical voicings.

Some other films that showcase Edda’s aphrodisiacal proficiency are *The Burglars*, *Excuse Me but Shall We Make Love?*, *Hitch-Hike* (featuring a vivid and disturbing three-part portrait of violent sexuality during which various musical instruments seem to be attacking Edda’s musical presence), *The Cat*, *Increase and Multiply*, *The Invisible Woman* and *Lizard in a Woman’s Skin* (Dagored 110-2, 19 tracks). The latter film—a *giallo*, or “violent mystery”—by the late cult director Lucio Fulci (*The Beyond*) is also graced with a pair of superior Edda vehicles by Ennio Morricone. The film’s main theme, “La Lucertola,” contains strings, guitar, synthesizer and percussion and is dominated by a surreal, fluttering exchange between piano and flute. A disorienting, electronic chattering softly swims in and out of the composition. Both devices serve to provide an appropriate edge of concern under Edda’s luxurious vocalizations. What could at first be perceived as a mere scat-sung lullaby is actually a symbolic voice-as-instrument ploy that pulls most of a listener’s attention away from things horrific (the audience’s expectation) and coaxes forth an “attitude”—a sensuous, but icy picture of luxury, narcissism and femininity—all qualities relating to the film’s lead character as portrayed by actress Florinda Bolkan. The film’s secondary theme, “Sole Sulla Pelle,” is an expressionistic portrait of a tryst. Here, through music, sound becomes flesh. First a harpsichord, then an organ, spar erotically with Edda’s voice; they intertwine and conduct the deliberate, serpentine dance of sexual union.

Every film mentioned so far has been scored by Ennio Morricone. It is Morricone who over the years has pushed Edda’s highly trained voice to its limits and to the limits of his own wonderfully perverse imagination. For such

intense and outlandish genre films as *Macchie Solari* (*Sunspots*, aka *Autopsy*), *Veruschka*, *Cat O’Nine Tails* (a Dario Argento thriller), *Drammi Gotici* (*Gothic Dramas*, an Italian television horror anthology), and *Sesso in Confessionale* (*Sex in the Confessional*), Morricone required Edda to vocally generate expressionistic metaphors for qualities such as tension, terror and psychological stress and/or agony. It is appropriate to keep in mind that Edda, though hatching the unsettling sounds these films required, did so staying resolutely within the contours of Morricone’s frequently complex compositional designs. It would not have been sufficient for her to have shown up for work somewhere in Rome, enter a recording booth, and then proceed to merely “emote” with her voice. The seemingly infinite assortment of pained, pitiful and fearsome utterances that she instinctively produced for these darker projects had to exist as raw, primal manifestations, while simultaneously functioning as scripted, systematic musical elements.

The pride and distinction that form Edda Dell’Orso’s artistic legacy stem from her fearless determination and virtuosic dexterity, and the fact that she has consistently been capable of keeping abreast of her numerous composers’ demands—no matter how outrageous or grueling.

The proceeding interview was conducted during two sessions, in June 1997 and May 1998. To the best of my knowledge this is the first time that Mrs. Dell’Orso has been publicly interviewed. I must thank my friend Professor Roberto Zamori of the Film Music Art Studio, Prato, for his assistance. Without his help the following transcript wouldn’t exist. Edda and I needed an interpreter, and he graciously materialized in the form of Ralph Traviato, novelist and foreign correspondent for the *Wall Street Journal*.

FSM: Mrs. Dell’Orso, could you please supply us with some background information about you? There has been very little, if any, such material previously published, so anything you might be willing to share will be like rain in the desert to your admirers! At this point even the basics are valuable: Where were you born? Where did you go to school? What did your parents do for a living?

ED: I was born in Genoa. I lived 10 years in Venice, and at the age of 15 I came to Rome where I completed a course of study in the classics. My father owned a large restaurant in Venice, but in his youth he worked in America, France and other countries. My mother was, well, a mother!

FSM: What were your dreams as a young girl?

ED: When I was quite little I wanted to be a classical ballerina. Later, I came to understand that my true desire was to sing, dance and act in American musicals! [laughs]

FSM: How did you first get involved in music?

ED: I studied, and received my diploma in piano when I lived in Venice, but I was still a child when I developed a passion for singing. At the required age I entered the conservatory of Sante Cecilia, in the singing class.

FSM: Are any of your family members in the music industry, Massimo Dell’Orso and Giacomo Dell’Orso, for instance? I assume they are related to you.

ED: Giacomo Dell’Orso is my husband, a composer, pianist and conductor. He produced soundtracks [film scores] for film and television. Massimo, who works for the Cecchi Gori [an Italian entertainment conglomerate], is my nephew, son of my brother-in-law, Gianni. Massimo is a musician too, but works mainly as a musical editor.

FSM: How did you first get involved in film music?



ED: During the time when I was part of the Franco Potenza Choir I had the opportunity of doing my first solo, for the film *Constantine the Great* [aka *Constantine and the Cross* (1962), music by the late Mario Nascimbene—*Barabbas*, *One Million Years B.C.*]. I must say it was my good fortune to have as my orchestra director on this project Maestro Franco Ferrara. Following this I was principal voice with the group I Cantori Moderni di Alessandroni, directed by Alessandro Alessandroni. [Franco Potenza was a film composer and choral director who worked heavily during the '50s and '60s. The I Cantori Moderni was an important component of Italian film music, and it was vital to the design of many major scores. Alessandroni also happens to be “the whistler” on many of the Italian western scores that feature this emblematic device.]



After Once Upon a Time in the West all of the other composers and directors wanted “the voice of Morricone.” Sergio Leone contributed to that desire, and to a new way of making soundtracks.

wordless song

FSM: Have you ever recorded songs with lyrics? One of the reasons I ask is that the Japanese CD re-release of the Piero Umiliani score for *La Morte Bussa Due Volte* [*Death Knocks Twice*] seems to indicate that you are the vocalist on the song “My Face.”

ED: I don't remember “My Face.”

FSM: As best as I can tell Morricone was using a woman's voice in his orchestrations before he even got heavily into film scoring. [Early in his career, Morricone worked as an arranger/conductor for the recordings of Italian mainstream entertainers.] How did he first learn about you? He must have been excited to discover your voice and talent, which were so perfectly suited to what he was exploring during the early '60s.

ED: Yes, before me Morricone was already using artists for their solo voice, among them Christy. He discovered me from my work with I Cantori Moderni. At first, Morricone would use me sporadically, but the *explosion* came with the films by Sergio Leone.

FSM: Can you elaborate on the nature of this “explosion”?

ED: It was not until after *Once Upon a Time in the West* that all of the other composers and directors wanted “the voice of Morricone.” Sergio Leone certainly contributed to their desire, and to a new way of making films and their soundtracks.

FSM: You have worked on so many projects with Ennio Morricone [by rough estimate, over 60 films]. What was it like being so involved with one artist for so many years?

ED: Morricone, as an artist, is a very serious professional and a very precise man. These are all qualities that match well with my own character.

FSM: Then obviously the two of you got along well. You mention him being precise; would he ever change his mind about the music during a recording session?

ED: No. Maestro Morricone has always had the most clear ideas of what he needs before recording begins.

FSM: Since your two personalities meshed so neatly, perhaps you were able to make suggestions to the Maestro concerning the use of your voice.

ED: I feel that sometimes my interpretations, to his way of seeing things, went “above and beyond” his initial ideas.

FSM: Being familiar with your work I can honestly say that I'm not at all surprised. Do you have any idea of exactly how many different composers you've worked for?

ED: I have been called upon by practically all the Italian film composers, great and small, with the notable exceptions of Nino Rota [Federico Fellini's principal composer], Riz Ortolani and a few minor composers.

FSM: On some scores, such as Piccioni's *Scacco Alla Regina* [*Check to Queen*], you are featured in almost every cue, on others you might appear for only a few moments. How would such diverse commitments of time affect your professional schedule?

ED: Portions of score were presented to me directly by the composers in the recording studio, which I would then perform almost instantaneously. The greater or lesser presence of my voice depended only on the needs of the individual composer, or sometimes the director would also have a say.

FSM: You use the word “instantaneously,” but I must admit that I am still imagining that there must have been some need for rehearsal time. Occasionally composers must have asked you to do things with your voice that were physically overwhelming. I think such problematic assignments would require some practice or preparation before they could be performed properly.

ED: The methods taught to me by my magnificent singing teacher have always given me a great sense of security, and I always did without the protective habits of most other singers, such as vocal warm-ups, and even keeping good hours!

FSM: Some of your most astonishing efforts for Morricone actually exist in the realm of contemporary classical, or serious, music. A few examples of what I am referring to would be such cues as: “Diario di un Pazzo” from *Drammi Gotici*, “1970” from *Cat O'Nine Tails*, “Sequence 4” from *Sesso in Confessionale* and various pieces from the film *Autopsy*, which apparently are variations on a composition called *Multipla II Pezzo*. In these works you are not using your voice in any sort of traditional manner. How did you and Morricone prepare for the performance of such advanced music?

ED: As I said, there really was not much by way of preparation. The Maestro would give me the music to read for the first time on the day it was to be performed, and I always sang live with the orchestra. Because of my education in piano I am quite adept at reading difficult music. To this I should add that I am fortunate in that I do seem to have a pronounced ability to conceptualize, and interpret, the musical thoughts of others.

FSM: It stretches the imagination to think of Morricone handing you a piece of paper of musical annotations for something like *Autopsy*, or *Sesso in Confessionale*, and saying “Do this,” and then walking away! Would he not have to engage you in a professional conversation, one artist to the other, in order to clarify what it was he wanted from you?

ED: No. Morricone, and even other composers, always left me quite free as far as my interpretative choices while putting voice to their ideas.

FSM: It's not very difficult to extrapolate from this that, to a limited degree, you were the co-inventor of those incredible vocal effects. Can you relate any stories of unusual recording sessions, and here I mean unusual for *any* reason: difficulties between com-

poser and director, a tight schedule (not enough time to record), bad luck in the studio (equipment problems)?

ED: At the time when my voice was in such great demand, I didn't bother to concern myself with such worries. However, now that my opportunities to work have been reduced to a minimum, I must admit that I have lost some of that strong sense of security.

FSM: Regarding the most extreme scores such as *Autopsy*, outside of you and Morricone I can only think of a few other composer-vocalist collaborations that produced such extraordinary sounds. One composition that does come to mind is *Visage* (1961) by Luciano Berio, with vocal performance by Cathy Berberian. Since both Berio and Berberian studied music in Milan for several years (Berio established the Studio di Fonologia Musicale of Italian Radio), I was wondering if perhaps you have heard of these artists and their collaborations?

ED: Actually, I haven't had the occasion to meet them. They are both very well-known musicians, and, by the way, they are husband and wife.

FSM: Keeping to the topic of other artists for just a moment, would you happen to know anything about Gianna Spagnolo (*Navajo Joe*) and Christy (*The Big Gundown*, *Danger Diabolic*), whom you mentioned earlier? Even though they did not record nearly as much film work as you have, they were performing for Italian composers during the same peak period of activity. Not much is known about them, at least in the States.

ED: Christy happens to be the daughter of my singing teacher, and Gianna Spagnolo sang with me in the group I Cantori Moderni. Gianna is the solo voice Morricone used for *Moses*. [*Moses*, the 1975 Italian production starring Burt Lancaster, was a mammoth effort by Morricone, comparable to Miklós Rózsa's *Ben-Hur* in terms of magnitude and quality.]

music is love

FSM: I have always been very curious about the erotica you have created with Morricone for certain types of films. Some prime examples would be pieces for *Excuse Me but Shall We Make Love?*, "In un Sogno il Sogno" from *The Invisible Woman*, "Un Uomo Si e' Dimesso" from *La Tarantola dal Ventre Nero* and "Astratto III" from *Veruschka*. In these works you are panting, moaning and sighing in the manner of lovers in the heat of passion. It is almost as if, especially with "Astratto III," that the musicians were somehow able to magically use the sounds of their instruments to make love to you! This is very powerful art! Some of these works are so erotically charged I have often wondered if it was possible for you to record them without becoming emotional. This is a question that has been asked of actors concerning love scenes, but it also seems applicable as regards your situation as an artist of the voice.

ED: To create these particular soundtracks it was important that I sang in an area cut off from the orchestra. This special arrangement allowed for me to remain calm, and to maintain my sense of creative freedom.

FSM: I can understand how it was helpful for you to be isolated during those sexually charged performances. You would be compelled to draw upon some rather profound, and private, inner forces. To what degree would you say you were using your own imagination and/or memories to provoke such strong effects?

ED: While recording for the films with an erotic thread it was actually the music itself that suggested to me the vocal quality necessary. Music is closely connected to love. I could go so far as to say music is love, and I interpreted the scores in question while envisioning absolute love.

FSM: There is something very Italian about that answer, "music is love." Certain themes such as *Coiffeur Pour Dames* from *La Tarantola dal Ventre Nero* and the title track from *Veruschka* have you singing what seem to be lyrics, but the words are unclear. Are

they English or Italian? Perhaps they are not a true language at all, but something you invented specifically for these tracks.

ED: Your are right—they are syllables invented spontaneously as I performed.

upon reflection

FSM: What is your opinion of Italian cinema, then and now?

ED: I see few films now, but I can say that my preference is for films of "another time."

FSM: Please, to which time do you refer? Also, is there any period of film that you wish you could have participated in but did not have the opportunity?

ED: I count myself lucky to have sung, in my prime, all that marvelous music—music that connected so closely with my personal sensitivities. However, having said that, I can admit that I have always loved the standards from American

musicals of the '40s and '50s. I would truly have loved to have had a chance to sing them. I have a great affection for the films of Frank Sinatra, Gene Kelly, Fred Astaire, Judy Garland.

FSM: Maybe you can make a CD of *Edda Sings Musical Hits* someday. I'm sure it would be a wonderful recording. Speaking of recordings, I'd like to ask you about an LP you made on the CAM label, *Edda's Classical Machine*. A question that frequently pops up in conversation amongst your fans is why you recorded that without an orchestra.

ED: That LP was commissioned by a German concern, and they specifically requested that I have only electronic accompaniment. The arrangements were by my husband, Giacomo.

FSM: We very much miss hearing your beautiful voice in film music since the early '80s. Would you be willing to record once more for soundtracks? I do know that during this decade you have done *Plaza in Spain*, *Love Story*, *Nostramo*, all for Morricone, and that you appear as part of his score for Warren Beatty's *Bulworth*.

ED: It really doesn't depend on me, but on fashion or the current trends. I still like recording for films, theater and concerts. In fact, I am still working in Italy, but now foreign distribution is lacking.

FSM: God, how I pine for the good old days when so many French, German and especially Italian films would get dubbed and sent here to the States—it was fun! Although I will probably always hold you in the highest esteem, there are other female Italian singers I feel are quite talented—Mina, Milva, Ornella Vanoni, Miranda Martino and Lisa Gastoni.

ED: The Italian singers that you mention are very talented, and I would say that Mina was the greatest of them all. However, I think there is more professionalism in America.

FSM: Mrs. Dell'Orso, let me thank you for this golden opportunity you have given, not just to me, but to the many people around the world fortunate enough to know of your splendid career in film music. This interview will allow for us to at last experience some small measure of closeness to you. Your work still gives much pleasure and excitement, and, through CD reissues, many new listeners are discovering your genius. Please continue to have a joyful and creative life!

ED: I give you infinite thanks for having graced so much attention upon my vocal activity, and I thank you also for your words of appreciation. I consider my voice a great gift from the Lord. **FSM**



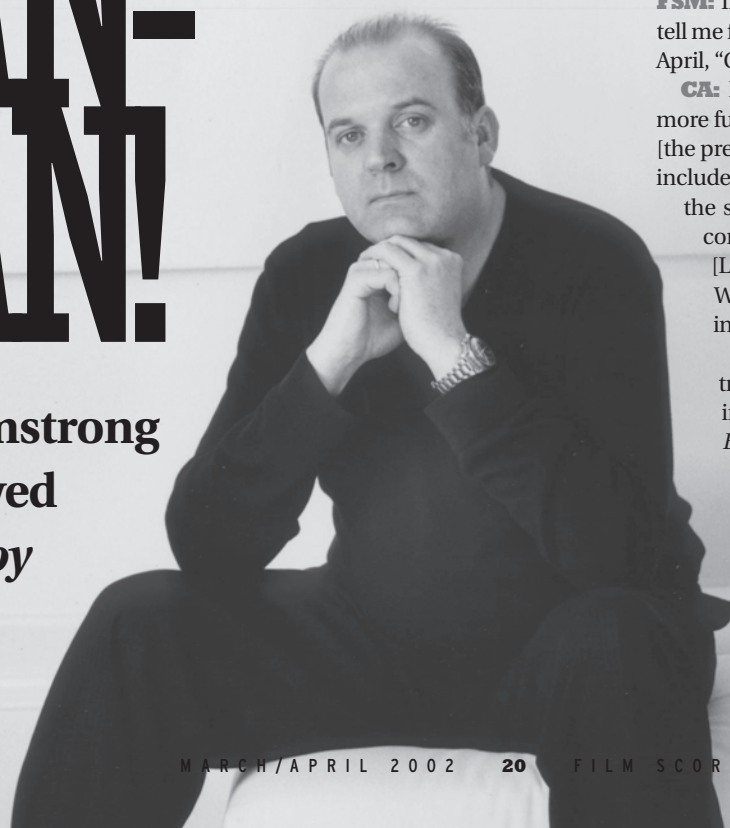
John Bender is FSM's senior foreign correspondent, writing from Pittsburgh, PA.

THE MAN WHO CAN—CAN—CAN!

Craig Armstrong
Interviewed
by Nick Joy

In the late '90s he arranged strings for Madonna, Björk and U2, but these days Craig Armstrong is simultaneously writing new film and classical scores, preparing for a major live concert and the launch of a new album, as well as picking up distinguished industry awards for *Moulin Rouge!*

It's early March, and Craig has just won the Anthony Asquith BAFTA award for film composition. Understandably, the media want to interview him, and we're delighted that he took time out from his hectic schedule to talk to us direct from his recording studio in Glasgow, Scotland, about his remarkable juggling act and how not to store precious master tapes.



FSM: Craig, congratulations on winning a well-deserved BAFTA. It should have good company on the mantelpiece next to your Golden Globe, AFI, Golden Satellite and World Soundtrack awards for *Moulin Rouge!*

CA: It's nice to eventually be getting some awards. I don't think it's easy to get these things, and you hear of people putting their awards in the toilet, but I work too hard to do that with them. I put them here in my studio, and when I'm depressed I go and look at them and think to myself, "I'm not really that bad." I got an Ivor Novello Award and a BAFTA for *Romeo & Juliet* six years ago, so I wasn't that young even then. I think that if you win an award in your 20s, then it might mean nothing to you, but if it's taken a long time, then it means a lot. At the end of the day, it's something for your kids to put on the mantelpiece when dad is pushing up the daisies.

FSM: With so much going on in your life, how do you juggle all the work?

CA: I know it looks like I'm doing all this stuff at once, but there's usually a gap between things. For instance, once you finish music for a film like *Moulin Rouge!* it's months before the director's finished with it, and then months before it comes out. The good thing about a movie soundtrack being recorded is that once it's finished, it's finished—you can't change it at all. So, what I'm trying to do at the moment is one project at a time. After *Moulin Rouge!* I did *The Quiet American*, a Peter Mullan film called *Magdalene*, and then started to do some promotion abroad for the album [*As If to Nothing*]. And now the next three or four weeks is going to be around getting this live gig together [at the Barbican in London].

FSM: Logistically, how do you manage all this?

CA: I try to do as little business as possible, and leave that to other people. I just try and do as much writing as I can; that's my mantra. You can get so caught up in everything around it. You've got to be careful that you don't forget the reason you're doing all these things is because you're a composer.

Live and In Person

FSM: If we tackle all these projects in turn, what can you tell me first about your "Only Connect" Barbican concert in April, "Craig Armstrong: Songs & Films"?

CA: In one sense this concert is intended to be a bit more fun and light-hearted than last year's "Elektronic" gig [the premiere of his homage to Mahler, *Visconti*] because it includes music from some of the films. It also has some of the songs from the new album, as opposed to the last concert, which was a brand new commission from the [London] Sinfonietta, and was a bit more classical. What's harder for me in this one is that I'm actually involved directly because I'm playing in it.

FSM: As well as music from your new non-soundtrack album, *As If to Nothing*, I see you're also playing tracks from your previous album, *The Space Between Us*.

CA: It's funny, because that first solo album was recorded five years ago and I'm having to re-learn things that I did at that time! [laughs] In Britain, music gigs are very defined—it's either a pop concert or a classical concert. This type of concert is the sort of one that I'd like to go and see. It's got the Sinfonietta [and Metro Voices], who are fantastic, and a lot of people will recognize my stuff from films.

FSM: Is there an even split between songs and score?

CA: Instead of having a big period in the concert dedicated to film, I've decided to mix it up with the songs during the night. I'm determined to make it the opposite of a gig where you try to work people up into some sort of frenzy. I think that it's going to be quite a gentle evening, something that's chilled out and a nice night out.

FSM: When you revisited your older material, were you tempted to tinker with it?

CA: Yes, I think you should do new arrangements on old stuff because at least people will think that we've put a bit of work into it. The new songs will be played just as they are on the CD, because nobody knows them yet; there's no point in changing them. For "Weatherstorm" [his popular collaboration with Massive Attack] and the "Balcony Scene" [from *Romeo + Juliet*] I'm going to take a slightly different approach. I've made a set list now, which is a step in the right direction, but it's hard to know what's the best choice—some of the scores work without the film, but for others you do need the movie.

FSM: Can you give me an example?

CA: The piece of music used at the end of *Moulin Rouge!* for Satine's death scene is quite a long sustained piece, and I was thinking of having the orchestra play it before people come in after the interval. I think it works okay on its own. What do you think? Please feel free to email your ideas! There are so many possibilities, and I've actually got too much in the set right now. I'll have to say goodbye to quite a few tracks in the first half. And once we do our week's rehearsal there's inevitably going to be some tracks that don't sound good, and we'll just have to weed them out as well.

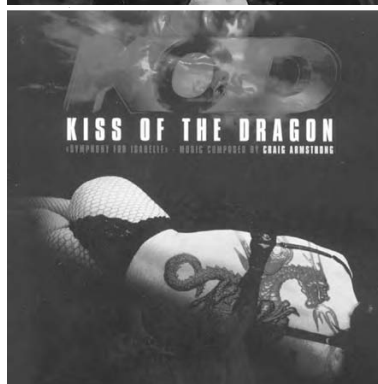
FSM: What will you be looking forward to most at the concert?

CA: I did a concert in France a while ago [in front of 20,000 people at the Bercy, Paris] and it's funny the way that people focus on certain songs, but I think it's great for a composer to know that people know what you've written. Playing film music live is very different from when I've written a symphonic piece for RSNO, which is meant to be played for an hour with no break. The audience in France was very mixed—people in their 60s and really young kids. It's nice to see that what you're doing has communicated in some way with a huge range of people.

Top of the Pops

FSM: Your new album, *As If to Nothing*, features a number of collaborations with artists like Bono, Evan Dando, Mogwai, David McAlmont and Steven Lindsay. How did this come about?

CA: I'd always wanted to do something with these collaborators; it was just finding the right material. I phoned them up and said, "Would you like to do a track with me?" I didn't want to do an album where it just went from track one to two to three, and so on. I thought to myself, "What can I do that has something different to offer, and is more interesting?" And although they are quite simple songs, I treated them symphonically. Melodically and harmonically



they're all related, and I think you can feel that as you listen.

FSM: I see that one of the tracks, "Wake Up in New York" (sung by the Lemonheads' Evan Dando), is getting a single release.

CA: [British Radio 1 DJ] Jo Whiley likes the song, and she's played it a few times, but it's hard to get airplay over here. In these days of brittle economics it's amazing that record companies are even putting records out like this. The album is something that's hard to get over to the public because radio stations won't play the single. It's quite brave really.

FSM: Two years ago at my wedding, my fiancée came in to the ceremony to the music from *Plunkett & Macleane*. Do you often get to hear about things like this, and how do you feel about it?

CA: That's fantastic, and is one of the things that make what I'm doing really worthwhile. People have said to me a few times that pieces of my music are very special to them, especially the "Balcony Scene" from *Romeo & Juliet*. You've got to take these things as compliments; in fact, I'll tell my wife about it tonight!

FSM: Do you find that people still look down on film music? Does it disappoint you that it isn't treated with the same respect as classical music?

CA: Yes, and it's a very British argument. Mozart and a lot of other composers wrote the pop music of their day, but history has been sterilized by people becoming politically polarized in this part of the world. Up here in Scotland, the classical music scene can be quite conventional, and if you say that you're a film-music composer then indeed you get looked down on by some people. There are a lot of pieces in *Moulin Rouge!* where if I'd taken them out and called them "Slow Piece for Strings With Solo Voice" they'd sit quite nicely in the concert hall. At the end of the day, a song like "Nature Boy" is very different from a movement by Brahms, but the question is whether it can be as artistically valid. I believe that a great song is as good as a great symphony. None is better than the other; I don't have that snobbery problem. [Incidentally, the RSNO premiered Armstrong's orchestral work *When Morning Turns to Light* last December.]

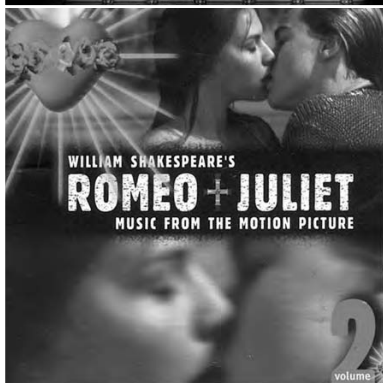
FSM: On your CD score for *Kiss of the Dragon* you somewhat disguise the fact that it's a soundtrack by calling it "Symphony for Isabelle" and the tracks "Parts 01 to 19." This stops listeners from trying to remember the film and allows them to just concentrate on the music.

CA: I like the idea of playing about with the music after the film. With a soundtrack release you can do one of two things. You can do it like the *Romeo & Juliet* album where you tell the story again very literally on the CD, or do what I did with *Kiss of the Dragon* and abandon the fact that it was for a movie. With film music you don't get a lot of feedback, and you are the first person I've ever seriously talked to about that album. I'm glad you liked that approach because I hoped that people would think I was trying a bit harder, and doing something special.

FSM: A lot of modern soundtrack releases suffer by having 30-second generic underscore tracks.

CA: I would not put onto CD a lot of music that

I've written for film. It works in the film, but if that's the only place where it works, it won't go on the disc. I was given the *Amélie* score the other day, and while a lot of it is really good, there's just so much of it. It all sounds similar, and within all that there are eight or nine really killer tracks, but I cannot listen to it as a record. You know the way that you skip tracks until you get to a good one...



On the Horizon

FSM: What can you tell me about your soundtrack for the Michael Caine remake of *The Quiet American*? I see that you're re-uniting with Phillip Noyce [director of *The Bone Collector*, for which Armstrong won an ASCAP award].

CA: I finished that a while ago. I think that was the first thing I did after *Moulin Rouge!* and it was more of an art film. On *Moulin Rouge!* there was great pressure because they'd spent so much money on it, but with *The Quiet American* they were really relaxed because they were low budget, and I was pretty much left to do whatever I fancied.

FSM: You use guest vocalist Swati Natekar on your album track "Miracle," and you say that you are influenced by Eastern music. Is this influence evident in *The Quiet American*?

CA: It was really great working with Swati because she has such a beautiful voice. I was actually working with a singer from Vietnam on *The Quiet American* and she came over here to Glasgow to record vocals. The movie is set in Vietnam and that's why I was working with Vietnamese musicians. The bigger influence for me as a composer is classical Indian and folk music.

FSM: Sticking to Eastern influences, did you have anything to do with the Bollywood number at the end of *Moulin Rouge!*?

CA: That was actually done by another guy, Steve Sharples. It was a track that Baz [Luhrmann] did with him quite a few years before. Basically, he just ended up using the original demo because it sounded so good. Sorry, it wasn't me, but it sounded fantastic.

FSM: You also mentioned your soundtrack for *Magdalene*. This is your fifth film for the director Peter Mullan [the others being *Close*, *Fridge*, *A Good Day for the Bad Guys* and

Orphans]; do you think that you'll release any of this music on CD?

CA: We have spoken about it and think it would be a really nice idea to release some of the stuff from his films. I suppose it's up to the record company and whether they think enough people would buy it to cover the costs. There's some really nice stuff in those films, though I'll let you in to a secret. I've lost one of the scores! Yes, I've lost the master for *A Good Day for the Bad Guys*. After we'd talked about the possibility of a compilation CD I thought I'd better go and find these things.

FSM: It's ironic that some die-hard fans would treat every note of that soundtrack with reverence, and yet you mislay the master tape.

CA: I suppose that I'm just like everybody else. As a musician, you leave the studio with another DAT tape of each new track each night, and for each track you've prob-

ably got a box of them leading up until the final version. I admit that I'm not terribly organized, so there are bags and bags of music everywhere—this place is full of stuff. I promise myself that I'll catalogue things, but I know I'll never do that because it would take months.

FSM: It's a shame the score is lost.

CA: It's a real shame, but you've got to understand that when I was doing the early stuff, not only was I writing it, I was recording it as well. At that point in my life I didn't think that anyone would be interested in listening to it again in the future. The best of those scores is *Close* and I've got that one safe. It would be nice to do a box set of his work. His new film *Magdalene* is fantastic—unbelievably good in fact. I nearly said I couldn't do it because of the timing, but I knew that I had to do it.

Back to Paris

FSM: So, if the first *Moulin Rouge!* disc hadn't sold that well, there wouldn't have been the new follow-up disc, and none of your score from that film would have been commercially available.

CA: You're quite right, and that's why when I get a chance to do an album I jump at it. The new album is probably not going to make the record company a lot of money. All of the artists do it for very little money because it's ultimately a labor of love.

FSM: Would you say that the album ends on a positive note?

CA: Yes, I wanted something very positive, warm and life affirming to end it. I didn't want to leave the album with people feeling down. Listening to the CD is very different from going to the movies; it's a very personal experience, and I want the lasting impression to be a sense of hope.

FSM: Were you under any pressure to get recognizable people and "big film" tracks on the album?

CA: No, they more or less let me do whatever I wanted when I'm recording the album. I write a lot more tracks than those that finally appear on the album—probably double. It's at this stage—the very end—that the record company gets involved and decides which tracks should be on it. This, in itself, is an open debate.

FSM: Was it hard to keep your identity on *Moulin Rouge!* with all the musical directors and composers.

CA: It's interesting that you say that. Yes, there were a lot of others involved, but my role was to give the film one voice through the score and orchestral arrangements. It was my job to try and glue it all together. Because the songs have got my orchestrations on them, and the score is also written by me, it sounds the same, doesn't it? Baz actually said to me that my music gave the film its emotional heart, which is a big thing for the director to say to you; I was pleased with that.

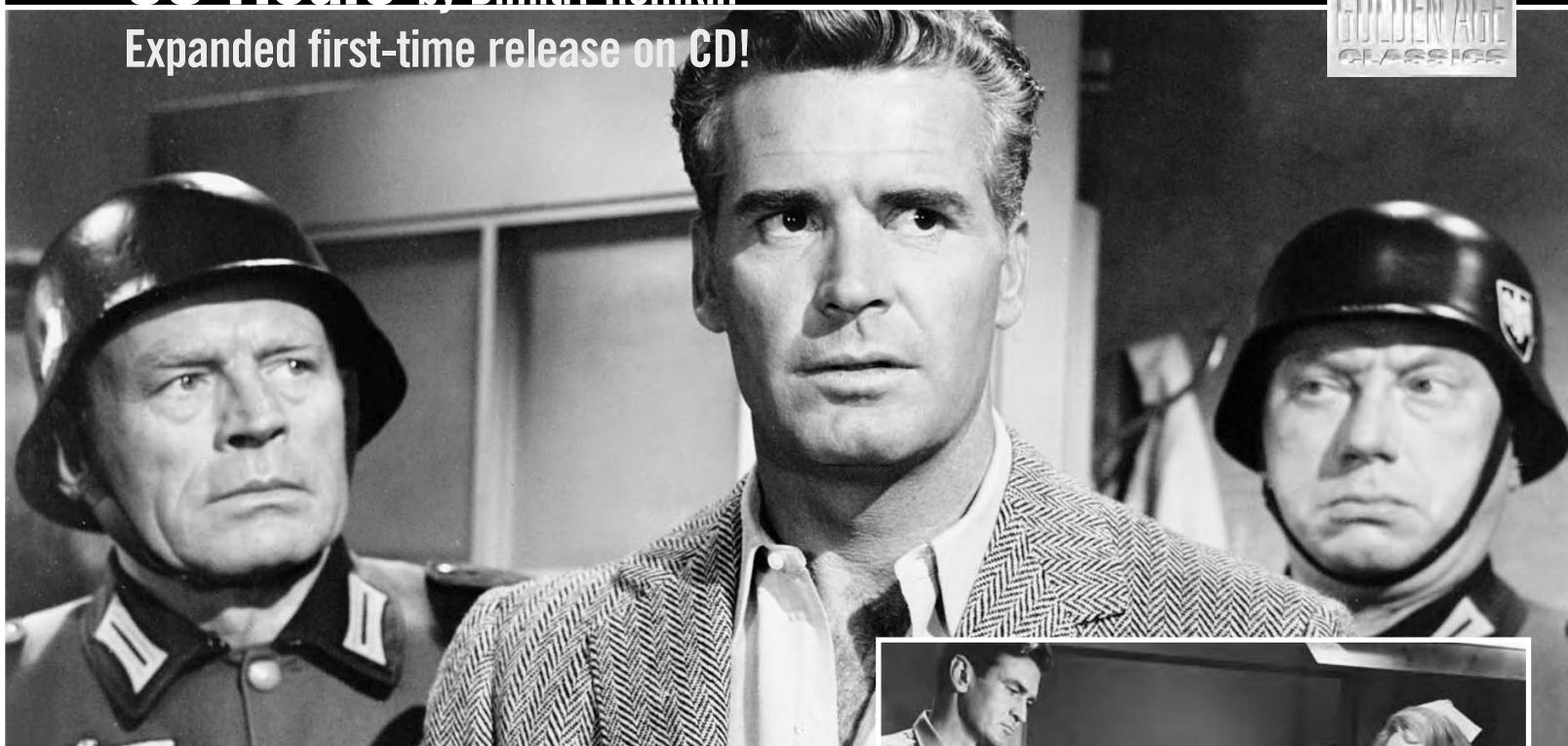
FSM: Did you feel comfortable rearranging these classic songs? Purists hold them in great esteem.

CA: On some of them I worked completely on my own—"Nature Boy," "One Day I'll Fly Away" and "Your Song." Others I did with Marius [DeVries]. To answer the question, I've done so many arrangements over the years, like "Frozen" for Madonna and tracks for U2 [including *Batman Forever's* "Thrill Me, Kiss Me, Kill Me"], that I don't find arranging that hard. What *was* hard was getting Baz's vision. I also found it harder writing the score than rearranging the songs because I had to come up with "real" music that you had to be emotionally involved in.

(continued on page 47)

36 Hours by Dimitri Tiomkin

Expanded first-time release on CD!



The legendary Dimitri Tiomkin joins the FSM Classics series with this 1964 MGM war thriller starring James Garner as Jefferson Pike, an American army officer kidnapped by the enemy. Led by Rod Taylor, the Germans set up an elaborate ruse to convince Pike that the war has been over for years and he is suffering from amnesia—all in an attempt to extract vital information. Eva Marie Saint co-stars as Anna Hebner, a concentration camp refugee forced to act as Pike's nurse, who becomes his love interest.

Coming off of *The Guns of Navarone*,

Tiomkin provided a taut, piano-dominated score with an accent on stealth—flamboyant where necessary, but blending with the naturalistic style of the filmmakers. The muscular main title is a highlight, with an up-and-down theme for pizzicato strings alternating with full orchestra, always embellished by piano. Inside the military hospital, Tiomkin's muted, atmospheric cues capture Pike's disoriented state of mind; outside, the rambunctious scoring adds a sense of scope to the film's black-and-white cinematography, as the brain-washing plot gives way to an escape-and-pursuit adventure. Throughout is a memorable, rhapsodic love theme, "A Heart Must Learn to Cry."

36 Hours was originally issued by Vee-Jay Records on LP at the time of the film's theatrical release. The LP was reissued in the late 1970s by Varèse Sarabande. FSM's complete-score premiere on CD is remixed and remastered in stereo from the three-track masters, doubling the playing time of the LP and adding bonus tracks of the song's vocal version and piano acetate demos, as well as a jazz trio improvisation of the main title. As always, the illustrated booklet provides background on the film, composer and score, and detailed information on the placement of unused cues. \$19.95 plus shipping—only from FSM!

Album Produced by Lukas Kendall

1. A Heart Must Learn to Cry	2:58
2. Main Title	3:08
3. Ticket to Lisbon/ Lady in Black	2:17
4. Lisbon Cha-Cha	3:54
5. Fake Hospital	1:37
6. Road to Castle	0:33
7. Agony	4:25
8. Make Believe	0:46
9. Promenade	2:37
10. Unexpected Information/ Fake Marriage	4:34
11. Case of Spilt Salt	2:55
12. Impossible Escape	2:16
13. Cyanide Pellet	2:29
14. Allied Planning	1:02
15. Misleading Montage/Torture	2:37
16. Clock Set Ahead	1:12
17. Beginning of Love	1:22
18. Escape/Smell of Freedom	3:09
19. Confession/Village Church	3:16
20. Lonely Love	0:46
21. First Alarm	0:54
22. On the Way to Rendezvous/ Death of a Gestapo Man	4:33
23. Finale/End Cast	2:57
Total Time:	57:08

BONUS TRACKS

24. Epilogue (A Heart Must Learn to Cry)	1:10
25. 36 Hours (jazz trio)	3:43
26. A Heart Must Learn to Cry (piano demos)	4:37
Total Time:	9:33

Total Disc Time: 66:41



Look for this month's
Silver Age offering
**The Traveling
Executioner**
by Jerry Goldsmith

Pan AWFULLY biog ADVENTURE

JOHN
WILLIAMS'
MUSIC
FOR *HOOK*

retrospective by
John Takis

music transcription
by Christopher Takis

“**B**ecause of enormous pressure brought about by an early December '91 release for our latest collaboration, *Hook*, John began to write the score even before he saw the completed film. His only clue...was the screenplay and the first 5 reels of edited film.” This quote from Steven Spielberg (excerpted from the liner notes to Epic's soundtrack release) is not entirely accurate. Whether John Williams knew it or not, he began work on the score to *Hook* years before he even saw the screenplay.

During the early '80s, Steven Spielberg tinkered with the idea of producing a stage musical, possibly even a film, based on J.M. Barrie's timeless children's classic *Peter Pan*. As a stage play, it was a questionable idea. *Peter Pan* had already seen at least three incarnations as a musical (one of these including songs by Leonard Bernstein), the most successful being the 1954 Jerome Robbins production, which remains to this day part of the standard theatrical repertoire. As a film, however, it was a justifiable undertaking. Barrie's



own play, written at the dawn of the 20th century, suffered under technological limitations that restricted the scope of the imaginative tale, and it was not until 1953 that the story was truly given wings courtesy of Walt Disney's animation studio. (In fact, if you pay close attention you will notice that certain shots in *Hook*—such as the first view of Neverland, and the final pull-back of the film—correspond exactly to Disney's original, lending a certain symmetry to the proceedings.) It wasn't until *Superman* in 1978 that audiences were truly able to “believe a man could fly.” And as special effects technology continued to improve, Spielberg realized that a return to Barrie's original vision was finally possible.

By this time, John Williams had already collaborated with Spielberg on seven feature films, so it was natural that he should compose the songs and score for the “Peter Pan” project (though he had not attempted a full-

fledged musical since the ill-fated *Thomas and the King* a decade prior). Also brought on board was celebrated lyricist Leslie Bricusse, who also worked on *Superman* and whose professional relationship with Williams extended back to the '60s with films like *Penelope* and *A Guide for the Married Man*. Bricusse was no stranger to the Pan myth, having written lyrics for a 1976 musical teleplay of *Peter Pan* that aired only once on NBC. (The songs were considered so syrupy as to drag the script down. Bricusse's work on *Hook* would be similarly criticized.) For Spielberg, the pair composed nine songs and other musical material. It is unknown whether or not any recordings exist

from this time, or how much music was actually composed before production was ultimately scrapped.

Spielberg cites the birth of his first son as the cause of the project's abandonment. But the desire to revisit the Pan legend never left him, and years later, when a draft of

the *Hook* script came into his hands, he pursued it. This was 1991, by which point Williams had collaborated with Spielberg 10 times. He was brought on to the production, and we can probably assume that the decision was made relatively early to draw from the well of material Williams had already composed for the musical. As *New York Times* critic Vincent Canby dryly noted, “it’s probably not the writer’s fault that one keeps hearing what sound like song cues...” Ultimately, only two songs were used in the finished film: “We Don’t Wanna Grow Up” and “When You’re Alone” the latter earning one of the film’s five Academy Award nominations.

(Note: The lyrics to an unused song, “Childhood,” appeared in a Leslie Bricusse songbook and found their way online. The words sync perfectly to the complete version of the Neverland theme.)

In spite of the presence of top stars such as Robin Williams (Peter), Dustin Hoffman (Hook), Julia Roberts (Tinkerbell) and Bob Hoskins (Smee), *Hook* failed to make a positive impression on most critics and moviegoers, who criticized it as self-indulgent and bloated, hampered by a parade of vintage “Spielberg moments” and not much else. Some of these harsher complaints can be alleviated by the observation that, like George Lucas’ *The Phantom Menace* (1999), which suffered similar attacks, the film is aimed primarily at 10-year-olds, and that on this level it succeeds spectacularly.

That *Hook* has since sunk into obscurity in the public consciousness is unfortunate, whatever its faults, since by association this has also marginalized one of John Williams’ most impressive scores. At over two hours long, and showcasing fantastic visuals and a storybook atmosphere, the film demanded the most of Williams’ considerable talents. He responded with a score that saturates the picture with an unprecedented array of memorable themes and colorful, dynamic orchestration. Hardly a moment passes without musical underscore—in the end, the volume of music composed actually exceeds the length of the film! The final result: a score that propels the narrative more convincingly than any special effect. Williams allows Peter to fly, inflates Hook’s swagger, and carries us away to Never Never Land. *Hook* stands today as a high-point of his musical career, and one of few scores actually worthy of the title “masterpiece.”

Perhaps it was the amount of time Williams devoted to the project. Or maybe it was the diverse visual and emotional range of the film. Whatever it was, Williams gave *Hook* more than a dozen new themes and several major motifs...quite probably, more than any single movie in the history of film (with the possible exception of full-scale musicals), including Williams’ own *Return of the Jedi*.

Thematic material is amazingly well-integrated within the final film. Not a note is wasted...when Williams’ music isn’t expressing something, it’s always building: set-up, punchline; contrasting device, linking device; visual correspondence, thematic association.

What follows here is a careful examination of all the music Williams wrote for the film (and then some), in the hope of shedding some light on Williams’ creative process and perhaps increasing appreciation for a neglected classic. Cue titles have been taken from the original soundtrack album or invented by the author for the purposes of this article. I have tried to follow as closely as possible the music as it was originally composed for the film. Album arrangements and alternate cues will be discussed when pertinent. There’s a lot to say about every cue, so roll up your sleeves!

To start with, Williams composed a theme especially for the film’s trailer (something Williams has also done for *Nixon*, *Harry Potter* and *A.I.*), which also formed the basis for a brief suite called the “Prologue” on the original album. (One early trailer was tracked with music from Williams’ *The Witches of Eastwick*.) This PROLOGUE THEME (Fig. 1a) is a magical and buoyant piece of adventure, which effortlessly evokes a nautical feel, and actually pops up a few times in the score proper. The film itself is without prologue, with the title logo fading in on a black background, which leads us to the...

Opening (1:31) • Film Version Unreleased • Track 2 (0:00–0:42) on the OST
Dissonant piano notes bring us into the actual film before dropping into a trill—a passage reminiscent of Camille Saint-Saëns’ *Carnival of the Animals*. This is followed by a simple yet evocative rendition of TINKERBELL’S THEME (Fig. 2). Highly reminiscent of material from Tchaikovsky’s *Nutcracker* ballet, this sprightly, minor-key melody is usually performed in the percussion. The camera fades in on the enchanted faces of small children viewing a stage production of *Peter Pan*—very likely the one Spielberg originally envisioned. Peter Banning, his wife Moira, and their son Jack sit in the audience watching Jack’s sister, Maggie, portray Wendy. The solo piano underscores the following scene with a treatment of the melody from the song “We Don’t Wanna Grow Up.”

The OST features an alternate arrangement that replaces the melodic treatment with a short bridging section.

“We Don’t Wanna Grow Up”

(1:04) • Track 2 (0:43–end)

Cheerful song performed by a children’s choir representing the Lost Boys, with piano accompaniment. The title is self-explanatory. This is the *only* time this melody appears.

Banning Back Home

(3:12) • Film Version Unreleased • Track 3

The film cuts between scenes of Peter at work, and of Jack’s baseball game. Williams takes the opportunity to show off his jazz background with a low-key piece that revolves around piano and percussion. The modern style of music clashes with the rest of the score somewhat uncomfortably. This is not to the film’s detriment, for it emphasizes the contrast between the magic of Neverland and the banality of Peter’s corporate life. The piano solo is performed by Mike Lang. The album version is a different arrangement that includes a bass guitar feature.

“God Rest Ye Merry Gentlemen”

(1:04) • Unreleased

This Christmas traditional plays softly underneath the street scene when Peter and his family prepare to knock on Granny Wendy’s door. It is performed by a children’s choir and celesta. The arrangement is most probably by Williams himself, or his longtime friend friend, collaborator, and orchestrator Alexander Courage. The preceding scene—the airplane ride to England—is one of the few unscored scenes in the film.

Granny Wendy (2:02) • Track 4 (0:47–end)

As the elderly matron appears, trilling bells and a floating harp underscore the first appearance of WENDY’S THEME on solo flute. Appropriately enough, this theme doubles as the theme for NEVERLAND (Fig. 3), where it is blown up to fantastic proportions. The theme begins with a reassuring repetition of a descending minor third, followed by an interval of a fourth. In the second statement, the interval progressively becomes a fifth. The entire motif is elevated finally by an extended, mutable phrase, creating a warm, enveloping atmosphere. Variations of this theme carry the rest of the scene until the final unsettling note accompanying the line, “So, Peter...you’ve become a pirate.”

The Nursery (1:03) • Unreleased

Eerie strains follow Peter up the stairs as he approaches the old nursery. The atmosphere is a foreboding one as Peter’s eyes are drawn first to the pirate-ship picture window and then to a sinister portrait of Hook himself. Atop a mystical underscore, we are first introduced to HOOK’S SECONDARY THEME (Fig. 4b), which is used whenever Hook’s presence (i.e., Hook’s portrait, ship or dastardly influence) is felt. It is often used in conjunction with Hook’s primary theme as counterpoint. Versions of this theme appear throughout the film. Like Hook’s primary theme, it follows a very lilting, unstable pattern, which allows it to be extended, compressed or played upon in many variations.

The Beginning of Fairies (1:30) • Unreleased

After an unscored scene in which Peter lashes out in frustration at his family, we return to the nursery. Wendy tells Maggie the story of the beginning of fairies, accompanied by a reprise of her theme.

Jack in Charge (0:53) • Unreleased

Peter entrusts his son with his pocket watch as the adults prepare to leave for a dinner in Granny Wendy's honor. The touching moment is scored with the first (non-vocal) appearance of the theme for "WHEN YOU'RE ALONE" (Fig. 5), the second song in the film, a quiet lullaby. Although sung by Maggie, and used for both of Peter's children, this theme predominantly comes to represent Jack and his feelings of isolation and neglect. The music returns to Wendy's theme as she implores the night-lights to protect the sleeping children.

By Hook or by Crook

(1:55) • Track 5 (2:00-end)

Wendy's banquet is unscored. But back at the house, over low, tremolo strings, the dog begins to bark what sounds very much like "Hook." We hear a slow version of the prologue theme on horn—its first appearance in the actual film—which is repeated by similar-sounding variations on the secondary Hook theme in the woodwinds, then stronger on horn. The camera moves from a model pirate ship to the actual nursery. The music continues to build deliberately and with ferocity as the Hook-shaped latch at the window twists open and the mobiles spin. The night-lights are extinguished. At last, with an alarming brass trill, the blankets fly into the air and the children scream. The music cuts to low, terrible bass movements as Wendy, at the banquet, seems to hear their cries.

Hook-Napped (2:02) • Track 5 (0:00-2:00)

The subsequent interlude as the Bannings return to the house is dead silent. As they notice and follow the deep gouge running across the door and up the wall, the music starts up again with a series of tense, bustling strings revolving around a four-note sequence. We hear the prologue theme again. The four-note sequence, accompanied by sporadic musical pronouncements that include the secondary Hook theme, forms the body of the rest of this cue, through the moment when they find the kidnap note and realize who the kidnapper claims to be. The cue fades out with a solitary minor chord on the organ.

No More Happy Thoughts (0:52) • Track 4 (0:00-0:47)

The bell motif that introduced us to Granny Wendy returns. This time it precedes the first appearance of the FAMILY THEME (Fig. 6), as the family gathers with the knowledge that the police can do nothing. "Lost," proclaims the elderly Toodles. "No more happy thoughts."

The Stories Are True (2:19) • Unreleased

Once again, we hear the familiar bell motif for Granny Wendy, as Peter visits her at her bedside. Williams wrote a slightly unsettling variation on Wendy's theme to underscore the scene where Wendy prepares to tell Peter the truth. But in the final film, he replaced this passage with an extension of the bell motif.

When Peter refuses to believe that he is Peter Pan, Wendy shows him a picture to jog his memory. Interestingly enough, Williams chooses to score this revelation with the introduction of the PIRATE THEME (Fig. 7)—possibly to hint at danger ahead. Ordinarily a basic, "Yo-ho-ho" jig—three seven-note variations followed by a lilting resolution that shares the swagger of Hook's theme—it is performed here by a wordless male chorus, and the second note is raised a fourth. This renders the theme strikingly like the Emperor's theme from *Return of the Jedi*. The

secondary Hook theme ends the cue on a note of foreboding.

The Arrival of Tink and the Flight to Neverland (5:59) • Film Version Unreleased • Track 6

A melancholy passage plays as Peter drinks his misery away in the nursery. As he walks to the window, he notices a star growing larger and moving toward him. The point of light darts inside the room, and the orchestra joins it as it flits and flutters eccentrically about. It is Tinkerbell, who outmaneuvers Peter's futile attempts to "swat" her. As Peter realizes the true identity of his assailant, we hear the first formal presentation of Tinkerbell's theme in its entirety (including the middle



1a: Prologue Theme

1b: Prologue Fanfare

2: Tinkerbell's Theme

3: Wendy/Neverland Theme

section). A comic-dramatic passage follows underscoring Tinkerbell's "death" scene. (At least one alternate version of this passage exists, placing heavier emphasis on the strings.)

Then, without warning, amidst swift, darting pizzicato strings and suggestions of Tink's theme, the music takes off, as Tink spirits Peter across the sky and into another world. Tension builds, until finally the piece swells into a passionate statement of the Neverland theme as we see the island for the first time. The album version of this final movement has been shortened, omitting the final phrase in the Neverland theme.

Pirate Town (1:21) • Track 7 (0:00-1:21)

One of the major conceptual themes running through Neverland is time. Williams effectively transforms the orchestra into a ticking, tocking clock for several key scenes, right up to the pulsing climax of the film. In the first 20 seconds of this cue, that clock is musically wound, as Peter peeks through the sheets to find himself staring at a madly spinning clock locked between the massive jaws of a towering, 30-foot stuffed crocodile—Hook's ex-nemesis. A spirited jig is introduced for the Pirate Town as Peter explores.

Tink to the Rescue (0:47) • Unreleased

Peter, with his fancy clothes, is quickly set upon by pirates, and the jig becomes a frantic action cue revolving around the pirate theme. Tink arrives, dispatches the pirates, and fixes Peter up with a more appropriate disguise.

Presenting the Hook (1:35) • Track 7 (1:22-end)

Peter lurches along to a definitive presentation of the pirate theme. Enter Mr. Smee, who has just retrieved Hook's shiny and sharpened new hook from the smithy. HOOK'S MARCH (Fig. 4a) is introduced (in a swung-

rhythm version), modulating and repeating four times, growing in intensity and complexity as Smee leads a parade of pirates, rhythmically chanting "Hook, Hook!" up onto the deck of the Jolly Roger. Peter is swept along in the chaos.

An interesting note: This is apparently one of those cues that, musically, is intended to be half-in, half-out of the film. Spielberg knows Williams well enough to anticipate how the music will move within the film, and this pirate parade is a perfect example. The crowd marches and chants in exact rhythm to Williams underscore, and Spielberg even included a small pirate musical ensemble on-screen as Hook's march begins. The end result is that the viewer isn't entirely sure whether the music is coming from outside the film or from within!

Hook's primary theme is a masterwork. Often martial, it exudes evil, much like "Darth Vader's Theme" from *The Empire Strikes Back*. Vader's

theme is brutal and direct, but there's something waywardly sinister about Hook's theme. Unpredictable and performed with varying rhythms, the melody is always evasive, as if courting several minor keys at the same time. Like a cobra, it sways back and forth: sometimes deadly, sometimes pompous, and at other times deceptively whimsical and seductive—mirroring Hook's seduction of Jack in the film.

Hook's march also doubles as music for Smee, when it is required. Smee has no theme of his own...probably due to the fact that Hook's theme was so flexible that Williams felt a whole new element would be too much for the mix. Symbolically, it reflects Smee's utter dependence on his Captain.

Captain James Hook (2:36) • Unreleased

A suspenseful timpani-and-snare roll provides a melodramatic chill as Hook makes his grand entrance. Hook's theme is played on a lone trumpet as his hook moves onto the screen, twitching as it "conducts"



4a: Hook's March

4b: Hook's Secondary Theme

the pirates in their chant. Hook turns and we see his face for the first time, accompanied by a chilling statement of his secondary theme. The subsequent passage jumps effortlessly between the three established piratical themes as Hook preens and pontificates before his lackeys.

In the film, the music fades to silence until Hook descends the staircase to the deck with regal musical accompaniment; but Williams originally recalled the four-note swirling motif from “Hook-Napped” to bridge the gap. The music is suspenseful and terrible as Hook descends to single out one of his crew for betting against him (Glenn Close, in a cross-dressing cameo) and sentence him to torture.

A Shadow of Peter Pan (4:59) • Unreleased

Another statement of Hook’s secondary theme plays as Jack and Maggie are hoisted from below deck, trapped in a large net. A desperate rendition of the Neverland theme follows them up. More of the same follows in a terse initial dialogue between Peter and a very confused Hook. An eerie version of the pirate theme plays softly in the high strings as Hook realizes that his “great and worthy opponent” is now an overweight, middle-aged lawyer. Angry, Hook challenges Peter to fly up and touch his children and he may depart freely. The music *almost* becomes a statement of the flying theme (which will be introduced later in the film), but as Peter currently lacks the ability, Williams fails to follow through on the theme’s development. It is a subtle, yet insightful, stroke on Williams’ part. As Peter struggles to climb and reach his children, Williams pulls several major themes into emotional play, including the prologue theme, building to an intense rendition of the Neverland theme that falls short as Peter fails. Most of this cue was cut from the film.

Tinkerbell’s Deal (2:36) • Unreleased

Williams captures Peter’s tragic failure with heartbreaking tenderness. An irate, disgusted Hook orders them all killed. But before the order can be executed, Tinkerbell swoops in to confront Hook, bargaining for three days to whip Pan into shape so that Hook can have his vaunted “ultimate war.” Williams does something very interesting with the music here. While the theme is Tink’s, the orchestration, with its sniveling low woodwinds and muted-trumpet asides, is distinctly Hook’s. Very appropriate considering what is happening in the film, and yet another illustration of Williams’ keen awareness of the subtext of what he is scoring. Hook makes the deal, informing his men over a subdued regal fanfare. But before Peter can be released, he is accidentally knocked overboard by an overzealous pirate, cutting short a final triumphant performance of the Neverland theme.

Mermaids (1:12) • Track 8 (0:00–1:12)

Peter is rescued by a trio of mermaids, whose passionate kisses give Peter the oxygen he needs to breathe. In a traditional Williams move, the underwater scene is scored with a simple yet beautiful wordless choral passage. While melodic, the flow of the music does not conform to any specific theme, although there are vague hints of the Neverland theme. The music fades as the mermaids deliver Peter to the towering, island tree that is the home of the Lost Boys.

The Nevertree (3:11) • Track 8 (1:13–end)

Bustling strings and brass accompany Peter’s first slipping and stumbling trek across the Nevertree. Peter gets a brief glimpse of the entire island from his vantage point, and we are treated to a brief statement of a new theme for REMEMBERING CHILDHOOD (Fig. 8). But before the theme can be developed, Peter slips and it fades away. The horn tries to start the theme up again (Peter grasping at his memory), per-

forming the first two notes three times without success. The moment is yanked away as Peter steps in a rope trap that, amid jerking strings, places him upside down and facing Tinkerbell’s tiny house. Tinkerbell’s theme plays briefly, and she darts about waking the Lost Boys and cutting Peter down. All this amid more fluttery, bird-like music, with some perfunctory fanfares for the awaking boys. The music fades to primitive “tribal” percussion as they surround the intruder. We hear a brief statement of the Neverland theme.

Rufio (1:02) • Unreleased

The music accompanying the introduction of the Lost Boy Rufio was cut from the film, probably because the existing music could not be satisfactorily shortened when the scene was edited. This is unfortunate, because Williams composed a thrilling, pumping locomotive motif (Fig. 9), complete with train-sound effects, for Rufio and his modified skateboard. After some brief acrobatics, Rufio approaches Peter, sword drawn. The music is tense, with more “tribal” drums, leading to a crescendo.

Lost Boy Chase (3:27) • Film Version Unreleased • Track 9

An energetic scherzo based around a seven-note figure (Fig. 10) accom-

5: When You’re Alone

6: Family Theme



7: Pirate Theme

panies the subsequent chase. The music, however, is non-threatening. With brief moments of levity in the strings and horns, and plenty of fun variations, it's no surprise that Williams later adapted this cue into a longer concert suite. A marimba solo, underscoring the brief basketball sequence, was rewritten for pizzicato strings on the album. As Rufio ends the chase to confront the "impostor," tense strings accompany the Neverland theme on flute, followed by a timpani crescendo.

The Face of Pan (2:36) • Track 14 (1:25-end)

This cue contains some of the most poignant and gorgeous music Williams has ever composed. A touching pastoral movement, it accompanies the Lost Boys' realization that there is a young child within Peter, hidden beneath the layers of unhappy man. It begins simply, with soft strings and guitar. Soon a flute joins in with PAN'S THEME (Fig. 11), which develops in the strings into a final impassioned statement that adds a dimension of religious proportion to the scene. One alternate scoring of this cue utilizes a full chorus.

Hook's Lament (2:11) • Unreleased

A solo horn playing Hook's secondary theme ushers us back to the Jolly Roger. Hook has become depressed about the possibility of forever lacking a worthy adversary—a villain lost without a hero. Williams takes the opportunity to establish a musical pattern based around elements of Hook's march (Fig. 12). He will use this pattern three times in the film: first, leading up to Hook's sinister plan for the children; then the execution of said plan during the "lesson"; and finally the consummation of the plan at the museum. Each time, the pattern will grow less comical and more sinister. But for now it begins in the form of a whimsical humoresque, leading into a grimly mock-serious interplay between Hook's themes.

Smee's Plan (1:41) • Track 10

Having prevented his Captain from committing melodramatic suicide, Smee hatches a plan. While Pan trains, they will concentrate on turning the children to the "dark side of the force," as it were. They will be made to love Hook, and that will be the ultimate revenge. Though low-key, this is the longest (and most basic) development of Hook's theme.

Pick 'Em Up! (2:21) • Unreleased

The Lost Boys are determined to help whip Pan back into shape—and to make him remember how to fly. The former succeeds. The latter does not. The music is onomatopoeic, bouncing along as Peter jogs, laughing and twittering at him, and very evocative of the living jungle that surrounds him. The cue begins with a vamping six-note beat, over which the Lost Boys chant a boot-camp-like ditty. After that, one recurring four-note motif can be heard, as well as the Neverland theme. At the end, when Peter is launched from a giant slingshot, we once again *almost* hear the flying theme, in the trumpets. But Peter merely falls, and the orchestra follows suit. He can not find his happy thought, and therefore can not fly.

The Lesson (3:02) • Unreleased

Hook turns schoolmaster to teach Jack and Maggie "why parents hate their children." This is the first variation on the pattern introduced in "Hook's Lament." At first disarmingly light, the whining strings introduce a serious element. Hook's march appears in a wheedling, sniveling fashion in the woodwinds. The pattern repeats. During Hook's insidious denouncement of "love," the music turns chilling and dissonant. The strings move with a deliberate malaise reminiscent of Bernard Herrmann. This stark passage stands in contrast to the harmonious nature of the rest of the score, further enhancing the forlorn and disturbing subtext of the scene. The strings rise up again in desperate urgency as Maggie flunks Hook's test, and he orders her dragged away so that he might concentrate on Jack. "Neverland makes you forget! Run home Jack!" Maggie cries.

The cue ends with a final statement of Hook's secondary theme.

The Banquet (3:19) • Track 11

A gentle reprise of the Neverland theme brings us to the Lost Boys' dinner table. The feast is brought out, and Williams launches into the BANQUET THEME (Fig. 13), a stately dinner march. Unfortunately for Peter, it is a never-feast—the food is only accessible through the use of imagination, which he lacks. As the Lost Boys dine away in apparent pantomime, Williams takes the march through a series of variations, including a brief tuba solo for the character of Thud Butt. The music fades to almost nothing as Rufio and a disgruntled Peter engage in a battle of wits.

The Never-Feast (3:45) • Track 12

In his verbal assault on Rufio, Peter regains something inside of himself, and in a magical instant, the banquet becomes visible in all of its splendor. Holiday bells and the Neverland theme accompany a long sweeping shot of the feast. The banquet theme continues, building to a glorious conclusion dominated by the brass. (There are a few minor variations on this cue, with different percussion.)

A jealous Rufio tosses a large coconut at the parading Pan. Acting on pure instinct, Peter snatches a sword and slices the projectile. The tone changes instantly, as the first haunting strains of the FLYING THEME (Fig. 14) are heard over eerie strings as the reality of who Peter is sinks in.

"When You're Alone" (4:22) • Film Version Unreleased • Track 15

The theme to "When You're Alone" plays softly over a brief scene in which Thud Butt returns Toodles' lost marbles to Peter. Thud Butt tells Peter that his own happy thought is his mother. The music swells, and across the bay, Maggie's voice can be heard as she sings the lullaby her mother taught her. All of the pirates are spellbound; even Hook himself seems slightly affected before he turns away. After the song ends (abridged in the final film), tender violins and a descending motif accompany the Neverland theme as sleep descends upon the troubled island.

Crocodile Memories/The Museum

(3:57) • Unreleased

Dawn, and the camera is fixed on Hook's sleeping face. The only audible sound is the ticking of the watch entrusted to Jack by his father. In an instant, Hook's eyes snap open, and the orchestra mimics a ticking, tocking clock. In a waking madness, Hook is convinced the crocodile has come for him from beyond the grave. His march is superimposed over the orchestral "clock" as he prepares to hook the offending instrument. Smee, however, pops to the rescue, as this will have the undesired side-effect of skewering Jack as well.

The clock motif stops, and an incredibly pompous statement of the march picks up as Hook, Smee and Jack parade to the Clock Museum—a moratorium of smashed and broken clocks. Here follows the final variation on the "seduction" pattern. The ticking motif wells up again as Jack mischievously winds a clock. Hook destroys it, and proceeds to goad Jack into giving in to his anger at his father's failures and violently smashing his watch. In the background a bell tolls. Now comes the most terrible and deliberately evil of all the statements of Hook's theme, as Jack completely rejects his parentage. "Make time stand still, laddie," Hook sneers. After the anger dies down, Jack begins to cry, and we hear "When You're Alone." But it is Hook doing the comforting, and the theme fails to resolve on the tonic. Instead, the last note metamorphoses into Hook's theme as Hook presents Jack with his missing baseball. Jack takes it, and the seduction is complete.

"Take Me Out to the Ball Game" (1:40) • Unreleased

This famous American tune, composed by Albert Von Tilzer in 1908,

was arranged (probably by Williams or Courage) to play underneath the first part of the baseball game scene. It is performed on the calliope, with snare and cymbal.

Remembering Childhood

(13:12) • Film Version Unreleased • Track 13

This lengthy cue begins after Peter has infiltrated Pirate Town to steal Hook's hook as a test of pride and courage. He is distracted, however, by the fact that Hook is throwing a baseball game in honor of his son. The music begins with a statement of "When You're Alone," as the pirates, unable to spell, begin chanting "Run home, Jack!" instead of "Home run, Jack!" Hook corrects the error and the music intensifies, building to an enormous climax as Jack wallops the baseball into the sky. "When You're Alone" is here presented as a triumphant, celebratory piece...but it is Hook's victory. The Neverland theme follows a depressed Peter back to the Nevertree, where he makes a vain, desperate attempt to fly. Looking into the water, he catches a glimpse of his former self...just before he is struck on the head by his son's descending baseball.

The impact jogs Peter's memory. The following passage is almost entirely constructed around the remembering childhood theme as Peter follows his shadow to the original tree house built for Wendy, Michael and John (this short section was cut from the album). Tink is waiting, and the music fades briefly to her theme. Surrounded by his past, Peter finally begins to remember. Between the Neverland and childhood themes, the music is lyrical and intensely moving as Peter narrates the story of his life. He stops when he realizes that his children's birth was the most important moment of his life. Williams is in rare form here, creating a lengthy and unbroken cue of pure magic that ranks high in his canon of similar works.

Peter has regained his happy thought, and finds himself hovering above the ground. After a moment of alarm, he takes the thought and flies with it. Magically reanimated, he bursts through the trees and into the sky. A heraldic statement of the Neverland theme launches the cue into an unrestrained—and for the first time *complete*—statement of the flying theme. The music is pure joy as Peter soars through the sky, and we hear triumphant refrains of the prologue and Neverland themes.

You Are the Pan (1:24) • Track 14 (0:00-1:24)

Peter descends amidst the amazed Lost Boys. A humbled Rufio presents him with the Pan sword, and they proceed to crow triumphantly. The music here returns to the impassioned and spiritual vein of "The Face of Pan." In the former, Peter was revealed as the person of Pan. Here, he is likewise revealed in spirit. A wordless choir appears in full force, in concert with magnificent soaring horns.

Big Thoughts (2:04) • Unreleased

It is evening of the second day. Caught up in his return to Pan-hood, Peter has forgotten his quest. A lovesick Tink, also drawn to the past, accidentally wishes herself human-sized, in a frenetic piece of scoring. Romantic music accompanies her as she gives Peter a heartfelt kiss. But the contact draws Peter's thoughts back to his family, prompting the remembering childhood theme. A sad Tink returns to her normal size with a flutter. A short, unused brige leads into...

The Ultimate War (17:51) • Film Version Unreleased • Track 16

What follows is almost 20 minutes of constant, driven music: a lengthy, yet endlessly inventive action cue interspersed with brief interludes...the type of exhilarating scoring that Williams had rehearsed

8: Remembering Childhood

9: Rufio



10: Lost Boys Chase

11: Pan's Theme

and perfected with the Indiana Jones films. We begin with a percussive-heavy rendition of the flying theme as the Lost Boys suit up and prepare for battle. The cue fades to an ominous harpsichord trill as Hook prepares to award Jack his first earring. A minor version of the flying theme announces Peter's presence, followed by a triumphant fanfare. The scoring in the following "war" sequences is often non-thematic, filled with fanciful stylings that hearken back to such musical giants as Korngold, Waxman and Rózsa. The music effortlessly jumps from snippets of one theme to snatches of the next, Hook's theme and the flying theme appearing more frequently than the rest. Even the

12: Seduction Pattern

13: Banquet Theme

14: Flying Theme



banquet theme is put to use as a rallying march for the Lost Boys. A few short moments near Peter's entrance, and the Lost Boys' attack, appear to have undergone slight rescoring in the film.

On the original soundtrack album, the music cuts off somewhere around the eight-minute mark. In the film, however, the music continues fast and furious. With their tricks and gadgets, the Lost Boys manage to outwit the pirate horde, which surrenders and flees. "When You're Alone" makes a brief appearance as Peter rushes to rescue Maggie from captivity. Rufio, meanwhile, engages Hook in mortal combat. Peter arrives just in time to watch helplessly as Rufio is slain. The dying youth's last wish is that he had a father like Peter, and Williams scores the scene tenderly. But the music turns deadly as Peter prepares to face the murderous Hook. Pan is dissuaded from further bloodshed, however, by his children, and departs the scene with a exultant performance of the Neverland theme, complete with jubilant fanfares and bells.

It is only through threatening Peter's future generations that Hook gets the contest he has been so desperately seeking. The prologue theme announces the return to battle, and the dynamic action that characterized the first half of "The Ultimate War" returns, again prominently featuring the flying theme and Hook's march. Pan is pinned, and there is a brief moment of musical doubt quickly

resolved by the Neverland theme as Peter's children reassure him, giving him strength to fight back.

Here the "time" motif returns in full force. Hook falls, and when Peter offers to help him up, Hook uses the opportunity to slash back. But as he lunges, the surrounding Lost Boys whip out ticking, tocking, jangling timepieces. The Neverland theme expertly mimics a cuckoo call (another brilliant touch), and once more Williams transforms the orchestra into an inexorable juggernaut of a clock. "James Hook is afraid of time," Peter quips, "ticking away." It is too much for Hook, and he collapses. A swish of Peter's sword sends Hook's wig soaring and landing atop the head of the Lost Boy named Too Small. This aside is scored with an appropriately comic quote of Hook's theme.

Hook deserves to die, but Peter shows mercy for the sake of his children. To the warm strains of "When You're Alone," he turns to depart. But Hook has one last trick up his sleeve—a dagger, to be precise. As "When You're Alone" reaches its apex, Hook lunges. In a flash, the orchestra is transformed back into the clock, cutting beneath slashing strings for the brandished knife (an unquestionable homage to Bernard Herrmann's *Psycho*). Peter is pinned against the enormous crocodile clock.

But Tink diverts Hook's final blow, and Peter lodges the hook deep in the belly of the towering croc. The tower shakes apart, angling down at a helpless Hook. Hook's secondary theme is called out over

crashing rhythmic chords...even if we were unfamiliar with story conventions, or unaware that this is the logical point at which to end things, Williams' music lets us know irrefutably and irrevocably that *Hook's time is up!* With a final tragic statement of Hook's main theme, the tower falls, and the "ultimate war" is at an end.

No More Hook (1:01) • Unreleased

A nimble variation on the banquet theme plays as the Lost Boys march around the fallen croc. Peter realizes he has to leave, and the Neverland theme returns as he approaches his children. Tinkerbell's theme plays as she sprinkles them with fairy dust.

Farewell Neverland/Finale

(10:16) • Track 17

A soft rendition of "When You're Alone" leads into a lengthy refrain of the remembering childhood theme as Peter sends his children home.

Turning to the Lost Boys, he entrusts the title of Pan to the valiant Thud Butt before his final farewell. Back at the house, Moira is asleep in the nursery when her children return to their beds. Wendy enters. As the children reunite with their mother, a wordless chorus joins the orchestra for a passage of pure emotion which recalls "The Face of Pan" in orchestration and tone.

Outside, Peter awakens (courtesy of a street-sweeper bearing an uncanny resemblance to Snee) on the pavement surrounding a statue of Pan. Alone once more, he is visited by Tinkerbell, who says her final goodbye. The final statement of her theme fades away, leaving a solitary flute. As Peter returns home to his waiting wife and children, Williams calls up a lengthy refrain of the family theme (last heard in "No More Happy Thoughts"). For the reunion with Granny Wendy, the music segues into her theme, from here on jumping back and forth between "When You're Alone" and the family theme. The finale leaves them all out on the balcony, and so it is a grand statement of the family theme that closes the film before a segue into...

End Credits (6:02) • Unreleased

The end credits cue, in typical Williams fashion, is a straightforward arrangement of some of the major themes from the film. It begins with

the Neverland theme in its complete form, then segues to the “Lost Boys Chase” music. This, in turn, fades to Tinkerbell’s theme (a similar arrangement to that in “Tink’s Arrival”). This is followed by a reprise of the family theme, with touches of Wendy’s theme.

After all this, and even when counting alternate cues, there’s still plenty of music to account for—the “Prologue,” for starters, which opens the OST. It’s a short suite comprising variations on the prologue, flying, and Neverland themes, and includes its own PROLOGUE FANFARE (Fig. 1b). Also unaccounted for is a curious variation on the “remembering childhood” theme that appears neither on the OST nor in the film. It sounds like an ending, and might have been originally written for the finale, where it would have replaced the family theme. (The family theme only appears twice in the finished film, and was probably composed late in the scoring process, so this is a logical guess.) It also might have been designed as an extension for the end credits. Until official sources come forward, the cue will have to remain a mystery.

Finally, we have the concert suites. A standard medley, made up of the “Prologue” together with snippets from “The Ultimate War,” has found its way onto all sorts of compilations (example: *The Great Fantasy/Adventure Album* from Erich Kunzel and the Cincinnati Pops). A more obscure arrangement was performed by the United States Army Field Band in 1997, and is available on their CD of that year. At over 11 minutes, it is a superb recording with a flawless performance. It begins with the “Prologue” (including the flying theme), segues to Wendy’s theme and continues with “Presenting the Hook,” “The Banquet,” and an instrumental arrangement of “When You’re Alone” that features a trumpet solo. The piece then segues to a portion of “The Ultimate War,” which bursts triumphantly into the family theme. The first five notes of the Neverland theme end the suite. Several of the bridges used to connect the various themes are unique to this arrangement.

Purely instrumental versions of “When You’re Alone” can be found on the *John Williams...The Dream Goes On* CD (Andrew Lane, Orlando Pops Orchestra, 1996) and on Silva’s *Close Encounters: The Essential John Williams Collection* (Nic Raine, City of Prague Philharmonic, 1999).

But the finest concert presentation of all consists of the five-movement orchestral suite on *Williams on Williams—The Classic Spielberg Scores* (John Williams, Boston Pops Orchestra, 1995). This disc is a must-have for any true fan of Williams, *Hook* or even film music in general. Out of 15 tracks, five are from *Hook*. “Flight to Neverland” combines the prologue with the flying theme and an extended version of the Neverland theme similar to that found in the film’s end credits. “Smee’s Plan” runs almost three times longer than its album counterpart, featuring several unique variations on Hook’s theme, including a brief but irresistible full-blown statement in the brass. “The Lost Boys’ Ballet” is an exciting version of the “Lost Boys Chase” from the album, complete with a new ending. “The Face of Pan” beautifully expands and enhances the cue of the same name from the album, the only regret being that the spectacular chorus is omitted. The disc rounds off with “The Banquet,” an inspired arrangement that includes “The Never-Feast” and a brand new finale.

As heard in the film, *Hook* contains something in the area of two-and-a-quarter hours of music. None of it is redundant or uninteresting...every note contributes to a spectacular whole. This means that the official release, while running a generous 75 minutes and featuring most of the score highlights, omits almost as much music as it includes (more, if you include alternate and unused cues). “The

Ultimate War,” in particular, is missing around 10 minutes of fantastic music, including the climax!

You may have heard tell of fabled bootlegs featuring the complete score. Don’t be fooled. Not only do these bootlegs have terrible sound—at best, hollow; at worst, almost unlistenable—but they are NOT complete. Any bootleg that claims to be complete is either lying or is “supplemented” with music ripped from the DVD. And trust me...the film mix on the DVD can be pretty maddening, with the music obscured by sound-effects, dipping and cutting out right at the good parts.

Still, if it’s more *Hook* you’re hankerin’ for (and for Heaven’s sake, you *should* be!), you aren’t totally without hope. During a promotional online chat session, I asked Michael Mattesino (producer of the *Star Wars: Special Edition* soundtracks, as well as the complete *Superman*) about the possibility of an expanded *Hook*. “I’d love to do *Hook*,” he responded. “There’s a lot of unreleased music, plus tons of outtakes and alternates. It would be quite a job. The more successful these releases become, the more possibilities will open up.”

Since then we’ve seen expanded releases of *Jaws*, *The Phantom Menace*, *The Towering Inferno*, *Fiddler on the Roof* and, most recently (for the second time), *E.T.* With *Indiana Jones* expansions most certainly in the making, can *Hook* be only a matter of time? It’s certainly a prime candidate in Williams’ filmography. With any luck, the sheer musical genius the score displays will outbalance the film’s reviled status.

At this point, only time will tell. The entire score would fit on two CDs, with room left for some alternates. To truly do *Hook* justice, however, would require a 3-CD set, with all alternate and unused cues, and possibly even some of the concert works. The soundtrack fan who wants to see such a release happen can encourage it by supporting past and present expansions of Williams’ work. It probably wouldn’t hurt to write polite and heartfelt letters to Sony Pictures Entertainment (That’s *Sony Pictures Entertainment*; 10202 West Washington Blvd., Suite 3900; Culver City, CA 90232-3195).



In the meantime, if you don’t yet have a copy of the Epic Soundtrax original release, get it now! Out-of-print but not hard to find, it’s one of Williams’ finest works, displaying a musical ingenuity and coherence perhaps matched only by *The Empire Strikes Back* among his great epics. *Hook* is, without a doubt, one of the great scores of the ’90s and ranks alongside the greatest film scores of all time. It’s long past time it received its due.

FSM

Special thanks to Ricard L. Befan and all the gang at JWFan.Net, where an early version of this article first appeared.

You can e-mail the author at johtakis@hotmail.com

SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

BEST ★★★★★
REALLY GOOD ★★★★
AVERAGE ★★★
WEAK ★★
WORST ★

Kate and Leopold ★★★ 1/2

ROLFE KENT

Milan 73138-35982-2 • 20 tracks - 41:52

Kate and Leopold is an odd duck of a film. Is it a comedy? A romance? A science fiction adventure? Director James (Girl, Interrupted) Mangold has incorporated all these genres—almost successfully—in this movie about a 19th-century Duke (Hugh Jackman) who time-travels through a portal in the Brooklyn Bridge so that he can fall in love with modern-day Meg Ryan. I guess he could have had a worse fate. In all, this is a deliciously light movie, made tastier by a whimsical Rolfe Kent score.

Kent, known for his early work for modern black comedies like *Citizen Ruth*, *Election* and *Nurse Betty*, has now turned the corner and is scoring lighter, more traditional fare, like the fluffy, but enjoyable *Legally Blonde* and the disastrous *Town and Country*. His challenge on *Kate and Leopold* was to come up with a score that combines all the genres the movie is touching on without producing a schizophrenic mess. Kent, fortunately, has written a nice, if not slightly generic score for his highest profile movie yet.

The CD covers a lot of ground. "A Clock in New York" starts things off with a whimsical bang, introducing the main theme of the score with a flourish. "Kate's Theme" is a jazzy, horn-dominated tune that gives her character a contemporary edge. The action sequences, like "Leopold Chases Stuart to Brooklyn" and "Galloping," have an Arnold-esque flair (especially akin to *Independence Day*). The romantic cues, as in the lovely "Secret Drawer," are reminiscent of quiet Georges Delerue moments. A pleasant waltz ends the movie and the score on an upbeat note.

Also included are two songs, one of which is Sting's European-flavored ballad "Until," nominated for an Oscar. Kent also wrote a

song, "Back Where I Belong," that may lack star power (it's sung by Jula Bell) but incorporates the film themes effectively. Kent is definitely a star composer waiting to move on to superior material.

—Cary Wong

TRON (1982) ★★★★★ 1/2

WENDY CARLOS, JOURNEY

Disney 60748-7 • 21 tracks - 58:59

Twenty years ago, Disney released *Tron*, the world's first computer-animated movie. To mark this anniversary, the studio has prepared a deluxe edition DVD, in addition to reissuing the original score, available on CD for the first time. This new album, expanded and remastered, features liner notes written by composer Wendy Carlos.

For those who haven't seen it, *Tron* is a story about electronic gladiators who fight for their lives inside an enormous computer system. Mostly set in the digital world, the film's animation and special effects still look amazing. Unfortunately, the plot, a hackneyed rewrite of *Spartacus*, plods along slowly, weighed down by computer-speak dialogue and nerdy characters. Moreover, sound-effect avalanches frequently roll over Carlos' complicated score.

The new CD, of course, eliminates this clutter completely, so listeners can once again enjoy the wild, nightmarish suite, and follow without interruption its lightning-flash progressions from euphony to cacophony. The opening track "Creation of Tron," for instance, lays down the first of the score's two major melodies, which Carlos calls the "emotional, romantic theme." Then in the next track, "We've Got Company," electronic parts replace the orchestral ones, and the second melody, "a rhythmic, quasi-military idea," emerges. These two melodies shoot through the score, racing in tandem like the light cycles that shoot through the movie, generating a momentum that is anarchic and unpredictable.

Now and then, however, the composer disrupts this pattern by putting the breaks on the martial theme and allowing the romantic one to appear by itself. But each time this tender sound materializes, rising up from the London Philharmonic Orchestra's strings or the UCLA Chorus' sterling voices, a synthesizer eventually sweeps in and tears the prettiness to pieces.

It may seem strange that Disney commissioned such an avant-garde score for a commercially driven film like *Tron*. And perhaps somebody realized this and decided to counterbalance the difficult music with two tracks written and performed by the rock group Journey. These songs, however, are not labored and sentimental like the radio hits the band had in the '80s. In fact, they share some of the same harshness that characterizes Carlos' material and blend with it almost seamlessly. In other words, Disney's attempt at Disney-fying this soundtrack didn't work.

Music of this sort, I suspect, will probably alienate people who either don't like electronic music or don't love *Tron*. But no one can

argue that this weird composition is dull or trite. Furthermore, its broken-glass dissonance throws itself at its listeners, forcing them to hear and feel and join in the same anxiety the movie's gladiators experience in their electronic hell. A score that can convincingly achieve an effect like this is a true (and durable) work of modern art.

—Stephen Armstrong

As If to Nothing ★★★★★

CRAIG ARMSTRONG

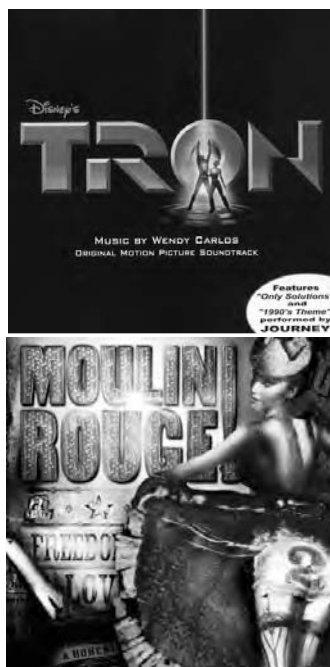
Melankolic Virgin CDSADDJY13

15 tracks - 68:53

Okay, so it's not a soundtrack album, but as the composer's fans will tell you, Craig Armstrong's work is cinematic in breadth and approach, and this also sneaks in to *FSM* by virtue of its re-arrangement of the *Faraway, So Close!* soundtrack song "Stay." A follow-up to Armstrong's 1996 non-soundtrack album *The Space Between Us*, *As If to Nothing* is a more accomplished release because of the stronger narrative that links the tracks, and an impressive array of guest vocalists.

Soundtrack collectors looking for a "Best of" soundtrack compilation will be disappointed. *The Space Between Us* featured "Balcony Scene" from *Romeo + Juliet*, and so it seemed logical that this disc would include pieces from *The Bone Collector* and *Moulin Rouge!* Indeed, the title track from *Kiss of the Dragon* is "As If You Said Nothing," and I assumed that it would feature on this album by way of word association. I was wrong, but not disappointed. Once you've ditched your preconception of what this album might be and focus on what it actually is, you'll be more than satisfied.

Armstrong has said that the cuts on the album are all linked to the first track, "Ruthless Gravity," and exist within that same microcosm. So, as you move across the album, you find threads weaving in and out of what would otherwise be



unrelated songs and movements. This isn't so much a concept album as a disc with an underlying journey supporting it.

Part of the composer's appeal is his skill in linking the unlinkable. Witness *Moulin Rouge!*, where his re-arrangements allowed Bowie's "Nature Boy" to credibly live in the same world as Elton John's "Your Song." In *As If to Nothing*, Indian music, slow pop ballad, German expressionism and baroque vocals all sit side by side. The laws of music would suggest that juxtaposing these tracks won't work, but they do. And that's because a good melody transcends all genres.

"Ruthless Gravity," looking at the individual tracks, is a rich synth-symphonic piece, embedded with the seeds of the pieces to come. "Wake Up in New York" is a glorious love song for the Big Apple, with gorgeous vocals from Evan Dando (the Lemonheads) and is understandably getting a single release. Elsewhere, "Miracle" is a fusion of Swati Natekar's Eastern vocals and the Glaswegian riffs of Mogwai, and "Waltz" has indie German rocker Antye Greie-Fuchs chanting disconnected Teutonic words over the synthesized melody. David McAlmont's silky vocals add a big James Bond feel to the lavish "Snow," though my personal favorite is the optimistic "Sea Song," with ethereal Julee Cruise-style vocals from Wendy Stubbs. And as if to appease those looking for some trademark chorals, the experience finishes with the oh-so-appropriately titled "Choral Ending."

Every one of these tracks would sit comfortably on an Armstrong soundtrack album, and collectively they paint a "big screen" vision of an emotional journey. Eclectic, electronic, melodic and symphonic; is this something about *nothing*? I think not.

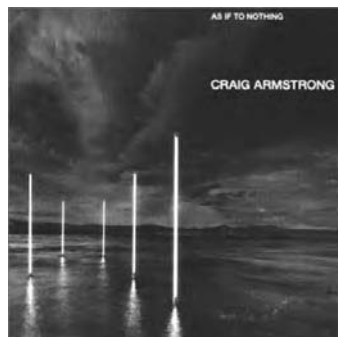
—Nick Joy

Moulin Rouge! 2 ★★★★★

VARIOUS

Interscope 06949 3228 2 • 11 tracks - 42:54

Is it possible to enjoy a well-made, beautifully produced CD less than you might have because of what's *not* included on the album? In the case of *Moulin Rouge!*, yes. This second release of songs from the Baz Luhrmann



musical extravaganza is a vast improvement over the first CD. Not only are there fewer pop songs scattered throughout the CD, but songs appear as they are heard in the movie, as opposed to cleaned up versions. Included here are Satine's (Nicole Kidman) opening of "Diamonds Are a Girl's Best Friend/Material Girl" (although it's still not the entire number) and the beautiful duet "Come What May." Also on this CD for the first time are two Jim Broadbent-dominated songs: the dramatic "The Show Must Go On" (originally recorded by Queen) and the super-weird but highly effective "Like a Virgin." My favorite inclusions are the hyperkinetic "The Pitch (Spectacular Spectacular)" and the beautiful "Bolero," which is played during the end credits.

With all this bounty, why wouldn't anyone be satisfied? Because this CD could have been so much better. Instead of an oddly hiccupy remix of Kidman's "Someday I'll Fly Away," couldn't we get some of Kylie Minogue's Green Fairy song? And instead of two instrumental

versions of "Your Song," I would have preferred the inclusion of the great overture, which starts with Alfred Newman's 20th Century-Fox theme and then goes immediately into "The Sound of Music." And where is the movie version of the "Smells Like Teen Spirit/Lady Marmalade" medley?

Of course, the biggest part of this magical movie that's missing is Craig Armstrong's score—promo copies have been fetching big money on auction sites. *Moulin Rouge! 2* does include the instrumental version of Elton John's "Your Song," which Armstrong arranged, and "Ascension," (the only original music) paired with Ewan McGregor singing "Nature Boy." Missing, however, is everything else, including Satine's beautiful theme. This is not to say that there's a whole lot of original underscore (a lot are instrumental versions of the pop songs), but at 45 minutes in length, you would think the producers of the CD could add *something* else.

But then I remembered what one of my college professors tried to pound into my head: "Write about what you see, not what you don't." So, with that in mind, I have to say, this is a well-made, highly listenable CD. But, can't I please complain some more? —C.W.

Die Hard (1988) ★★★★★ 1/2

MICHAEL KAMEN

Varèse Sarabande VCL 0202 1004

21 tracks - 76:51

I distinctly remember seeing the preview for *Die Hard* back in '88, while I was living in L.A. The audience, myself included, burst into laughter by trailer's end. Bruce Willis as a tough cop? Smarmy, smirky *Moonlighting* star Bruce Willis? The guy who looked lost in *Blind Date* and who would seemingly vanish every time James Garner appeared on-screen with him in *Sunset*? Come on!

As it turned out, of course, *Die Hard* defined a whole new sub-genre and established Bruce Willis as a bankable action hero. The movie was slick, fast, funny and the best roller-coaster ride of the summer. Fourteen years later (can it really be that long?), we can finally listen to the soundtrack courtesy of the reinstituted Varèse Sarabande CD Club. While you're

not going to find the temp track favorites featured in the end of the film, this disc is packed with Michael Kamen's score, some dynamite music that helped establish the composer as an action-movie star in his own right.

The album starts with a relatively contemplative piece, titled "The Nakatomi Plaza." According to Nick Redman's liner notes, this is an unused cue, elegiac in nature, retooled on the *Michael Kamen's Opus CD* as "Tagaki Dies (sic)". The track eases us in, setting a mood, until the terrorists arrive to the accompaniment of...sleigh bells. Yes, it's in track two, "Gruber's Arrival," that we first hear some of Kamen's true strokes of genius. For an action movie that takes place near Christmas, Kamen interpolates strains of "Winter Wonderland" throughout the score and uses what I've always thought of as the Sleigh Bells From Hell as a portent of dread. This undercutting of our expectations, using pleasant sounds typically associated with jolly Christmas carols to accompany scenes of violence and suspense, works to throw the audience off balance. Similarly, Kamen uses many snippets of "Singin' in the Rain" during action sequences as an homage to *A Clockwork Orange* (and, according to an old *FSM* interview, perhaps as a personal act of rebellion against his required use of Beethoven's *Ninth*).

Another brilliant touch is the melancholy guitar that illustrates the more emotional scenes that pulled the movie together amidst the explosive action. After all, we actually cared about John McClane and his relationship with his estranged wife. *Die Hard* made the character and plot arcs meld into a seamless whole, and Kamen captured the contemplative moments as well as he underlined the explosions.

A real album highlight is the action set piece "Assault on the Tower," a sustained flow of orchestral bombast incorporating most of Kamen's favorite motifs from throughout the score. It's a bravura piece that demonstrates Kamen's technique of following the narrative—almost, but not quite, to the point of mickey-mousing.

This is a slam-bang score that (continued on page 43)

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NEW RELEASE:

□ Vol. 5, No. 6

The Traveling Executioner

JERRY GOLDSMITH
Film released: 1970
Studio: MGM
Genre: Black Comedy
Silver Age Classics
CD released: May 2002
Stereo • 39:39

The main theme is a charming blend of Americana, Dixieland and circus sound, but the score enthusiastically touches all the bases, from bluegrass to avant-garde to full-scale action. This first-release ever is complete, with every note written in excellent stereo. **\$19.95**



□ Vol. 5, No. 3

Joy in the Morning

BERNARD HERRMANN
Film released: 1965
Studio: MGM
Genre: Romance
Golden Age Classics
CD released: Mar. 2002
Stereo • 46:33

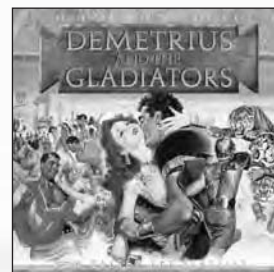
Herrmann's last completed studio project is sweepingly romantic, surging with passion and haunting in its use of melody. Get the complete soundtrack in stereo from the original three-track recording with liner notes by Christopher Husted, manager of the Herrmann estate. **\$19.95**



□ Vol. 4, No. 19

Demetrius and the Gladiators

FRANZ WAXMAN
Film released: 1954
Studio: 20th Century Fox
Genre: Biblical Epic
Golden Age Classics
CD released: Jan. 2002
Stereo • 61:51
Spectacular Waxman score for Biblical epic emphasizes romance, action and religion, interpolating themes from *The Robe* by Alfred Newman. Plus bonus tracks (11:06) and remixed cue from *The Egyptian* (5:04). **\$19.95**



NEW RELEASE:

□ Vol. 5, No 5

36 Hours

DIMITRI TIOMKIN
Film released: 1964
Studio: MGM
Genre: WWII/Spy Thriller
Golden Age Classics
CD released: May 2002
Stereo • 66:41

A taut, piano-dominated score with an accent on stealth—flamboyant where necessary, but naturalistic as well. This CD premiere is remixed and remastered in stereo, doubling the playing time of the LP including bonus tracks of vocals, piano demos, and a jazz trio improv of the main title **\$19.95**



□ Vol. 5, No 2

Logan's Run

JERRY GOLDSMITH
Film released: 1976
Studio: MGM
Genre: Sci-Fi
Silver Age Classics
CD released: Feb. 2002
Stereo • 74:18

This classic story of a dystopian future gets the royal treatment by the master of speculative soundtracks. Jagged action cues, Coplandesque nostalgia, bracing electronics and more in this restored, remixed, resequenced release! **\$19.95**



□ Vol. 4, No. 18

John Goldfarb, Please Come Home!

JOHNNY WILLIAMS
Film released: 1965
Studio: 20th Century Fox
Genre: Comedy
Silver Age Classics
CD released: Dec. 2001
Stereo • 71:32

This wacky comedy starring Shirley MacLaine and Peter Ustinov is the earliest feature film soundtrack by John Williams available on CD. Johnny does Arab go-go music! **\$19.95**



□ Vol. 5, No 4

The Man Who Loved Cat Dancing

JOHN WILLIAMS
MICHEL LEGRAND
Film released: 1973
Studio: MGM
Genre: Western
Silver Age Classics
CD released: Mar. 2002
Stereo • 65:37

A lost gem from Williams' pre-blockbuster/post-comedy career, during which he provided masterly, melodic scores for delicate dramas, plus Legrand's unused, unheard take on the same material. A rare opportunity for collectors—all in stereo! **\$19.95**



□ Vol. 5, No. 1

Lust for Life

MIKLÓS RÓZSA
Film released: 1956
Studio: MGM
Genre: Biography
Golden Age Classics
CD released: Feb. 2002
Stereo • 61:51
Premiere release of Rózsa's heartfelt, stirring accompaniment to the tragic tale of Vincent van Gogh. A personal favorite of the composer, this CD has been remixed from the three-track masters with bonus alternate cues and more. One of the greatest film scores! **\$19.95**

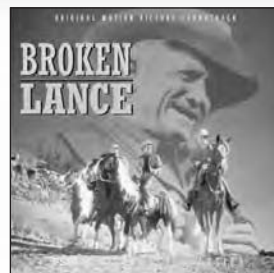


□ Vol. 4, No. 17

Broken Lance

LEIGH HARLINE
Film released: 1954
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Dec. 2001
Stereo • 38:41

Disney's workhorse composer from the '30s (*Pinocchio*) provides a dark, rich Americana score to this adaptation of *King Lear* set in the American West. **\$19.95**



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□ VOLUME 4, No. 20

Farewell, My Lovely/ Monkey Shines

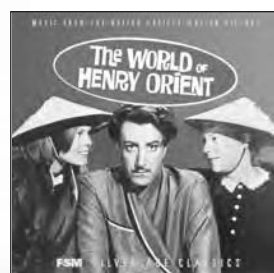
DAVID SHIRE
Film released: 1975/88
Studio: MGM
Genre: Film Noir/ Suspense
Silver Age Classics
CD released: Jan. 2002
Stereo • 73:48
Farewell, My Lovely (33:06) is symphonic jazz score for '70s noir classic; *Monkey Shines* (40:41) is leitmotivic suspense score for George Romero monkey thriller. **\$19.95**



□ Vol. 4, No. 16

The World of Henry Orient

ELMER BERNSTEIN
Piano Concerto by Kenneth Lauber
Film released: 1964
Studio: United Artists
Genre: Comedy/Drama
Silver Age Classics
CD released: Nov. 2001
Stereo • 40:32
Bernstein's "second-best" score for children (after *To Kill a Mockingbird*) sports fabulous sound from the legendary Goldwyn scoring stage. Whimsical, melodic and magical. **\$19.95**



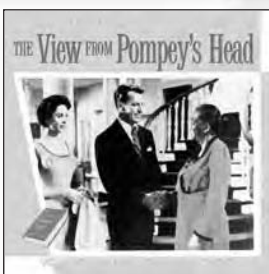
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□ Vol. 4, No. 15

The View From Pompey's Head/ Blue Denim

ELMER BERNSTEIN/
BERNARD HERRMANN
Films released: 1955/1959
Studio: 20th Century Fox
Genre: Drama
Golden Age Classics
CD released: Nov. 2001
Stereo • 75:15

This nostalgic pair of films by writer/director Philip Dunne feature romantic, intimate scores by Elmer Bernstein (lovely Americana) and Bernard Herrmann ("baby Vertigo"). **\$19.95**



□ Vol. 4, No. 10

Voyage to the Bottom of the Sea

PAUL SAWTELLE
& BERT SHEFTER
Song by Russell Faith,
Perf. by Frankie Avalon
Film released: 1961
Studio: 20th Century Fox
Genre: Sci-fi/Irwin Allen
Silver Age Classics
CD released: July 2001
Stereo • 55:55

Thundering B-movie hysteria plus soothing, romantic undersea passages for the film that launched the hit TV show. **\$19.95**



□ Vol. 4, No. 5

The Egyptian

ALFRED NEWMAN &
BERNARD HERRMANN
Film released: 1954
Studio: 20th Century Fox
Genre: Historical Epic
Golden Age Classics
CD released: May 2001
Stereo • 72:06

At last: the classic Newman/Herrmann collaboration for Fox's historical epic. Original stereo tracks were believed to be lost or unusable, but this CD features every surviving note. **\$19.95**



□ Vol. 4, No. 14

The Illustrated Man

JERRY GOLDSMITH
Film released: 1969
Studio: Warner Bros.
Genre: Sci-fi/Anthology
Silver Age Classics
CD released: Sept. 2001
Stereo • 42:02

The Illustrated Man is one of Jerry Goldsmith's most haunting sci-fi creations, with airy beauty, solo female vocalise, early electronics, strange effects and an aggressive climax. **\$19.95**



□ Vol. 4, No. 9

Between Heaven and Hell/ Soldier of Fortune

HUGO FRIEDHOFFER
Films released: 1956/55
Studio: 20th Century Fox
Genre: WWII/Adventure
Golden Age Classics
CD released: July 2001
Stereo • 73:00

A superlative Hugo Friedhofer doubleheader: *Between Heaven and Hell* (complete: 40:18) is a moody war thriller; *Soldier of Fortune* (surviving tracks: 32:41) an exotic, melodic jewel. **\$19.95**



□ Vol. 4, No. 4

Untamed

FRANZ WAXMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Historical
Adventure
Golden Age Classics
CD released: April 2001
Stereo • 65:43

19th century African colonialist adventure starring Susan Hayward receives thrilling adventure score by Franz Waxman in first-rate sound. Wonderful main title, love theme. **\$19.95**



□ Vol. 4, No. 13

The Bravados

ALFRED NEWMAN &
HUGO FRIEDHOFFER
Film released: 1958
Studio: 20th Century Fox
Genre: Western
Golden Age Classics
CD released: Sept. 2001
Stereo (some bonus tracks in mono) • 69:34

Two Hollywood legends collaborate for a rich, handsome western score with a memorable, driving main theme (by Newman) and darkly brooding interior passages (by Friedhofer). **\$19.95**



□ Vol. 4, No. 8

Room 222/ Ace Eli and Rodger of the Skies

JERRY GOLDSMITH
Films released: 1969/73
Studio: 20th Century Fox
Genre: Sitcom (TV)/
Americana (feature)
Silver Age Classics
CD released: June 2001
Mono (Room 222)/Stereo &
Mono (Ace Eli) • 71:37

Room 222 (12:15) comprises theme and two episode scores for popular sitcom; *Ace Eli* (59:21) an obscure barnstorming movie. **\$19.95**



□ Vol. 4, No. 3

The Towering Inferno

JOHN WILLIAMS
Film released: 1974
Studio: Warner Bros.
& 20th Century Fox
Genre: Disaster/
Irwin Allen
Silver Age Classics
CD released: Apr. 2001
Stereo • 75:31

Disaster masterpiece gets premiere CD release, doubled in length from the LP. Fantastic main title, climactic action cue; plenty of moody suspense and romantic pop. **\$19.95**



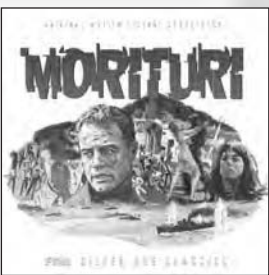
□ Vol. 4, No. 12

Morituri/

Raid on Entebbe

JERRY GOLDSMITH/
DAVID SHIRE
Films released: 1965/77
Studio: 20th Century Fox
Genre: WWII/Espionage
(feature)/Docudrama (TV)
Silver Age Classics
CD released: Aug. 2001
Stereo (Morituri)/
Mono (Entebbe) • 57:50

Morituri (41:46) is a suspense/action score in Goldsmith's percussive '60s style; *Raid on Entebbe* (15:29) features suspense, pulsating action ("The Raid"), and Israeli song climax. **\$19.95**



□ Vol. 4, No. 7

A Man Called Peter

ALFRED NEWMAN
Film released: 1955
Studio: 20th Century Fox
Genre: Religious/
Biography
Golden Age Classics
CD released: June 2001
Stereo • 58:14

Biopic of Scottish minister Peter Marshall receives rich, reverent, melodic score by Alfred Newman; CD features complete score including source music. **\$19.95**



□ Vol. 4, No. 2

How to Marry a Millionaire

ALFRED NEWMAN &
CYRIL MOCKRIDGE
Film released: 1953
Studio: 20th Century Fox
Genre: Comedy/Romance
Golden Age Classics
CD released: Mar. 2001
Stereo • 70:03

Famous Marilyn Monroe comedy features period songs adapted as instrumental underscore. "Street Scene" (5:36) conducted by Alfred Newman opens the movie and CD. **\$19.95**



□ Vol. 4, No. 11

The Best of Everything

ALFRED NEWMAN
Song by Newman &
Sammy Cahn, Perf. by
Johnny Mathis
Film released: 1959
Studio: 20th Century Fox
Genre: Drama/Romance
Golden Age Classics
CD released: Aug. 2001
Stereo • 71:14

Newman's last score at Fox is a romantic gem; think New York at twilight. CD features complete score (48:21) in stereo, some bonus tracks and some cues repeated in mono. **\$19.95**



□ Vol. 4, No. 6

The French Connection/ French Connection II

DON ELLIS
Films released: 1971/75
Studio: 20th Century Fox
Genre: Cop Thriller
Silver Age Classics
CD released: May 2001
Stereo & Mono (I)/Stereo
(II) • 75:01

Classic '70s cop thrillers get pulsating, dynamic, avant-garde scores by jazz artist Don Ellis. First film (37:52) includes much unused music; sequel (37:09) somewhat more traditional. **\$19.95**



□ Vol. 4, No. 1

Conquest of.../Battle for the Planet of the Apes

TOM SCOTT/
LEONARD ROSENMAN/
LALO SCHIFRIN
Film released: 1972/73
Studio: 20th Century Fox
Genre: Sci-fi/Fantasy
Silver Age Classics
CD released: Feb. 2001
Stereo & Mono (Conquest)/
Stereo (Battle) • 74:44

Final Apes films get vintage scores by Scott (38:47, with several unused cues) and Rosenman (34:43), plus TV theme (1:13). **\$19.95**



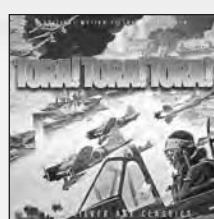
□ **VOLUME 3, No. 10**
Beneath the 12-Mile Reef
 BERNARD HERRMANN
 Film released: 1953
 Studio: 20th Century Fox
 Genre: Adventure
 Golden Age Classics
 CD released: Feb. 2001
 Stereo • 55:06

Fantastic Herrmann undersea adventure score gets premiere release of original stereo tracks, albeit with minor deterioration. Lots of harps, "underwater" color, seafaring melodies. **\$19.95**



□ Vol. 3, No. 4
Tora! Tora! Tora!
 JERRY GOLDSMITH
 Film released: 1970
 Studio: 20th Century Fox
 Genre: WWII
 Silver Age Classics
 CD released: May 2000
 Stereo • 54:45

Classic Goldsmith war score enhances docu-drama take on Pearl Harbor. Aggressive action music combined with avant-garde effects, Japanese instrumentation. **\$19.95**



□ Vol. 2, No. 7
All About Eve/Leave Her to Heaven
 ALFRED NEWMAN
 Film released: 1950/45
 Studio: 20th Century Fox
 Genre: Drama
 Golden Age Classics
 CD released: Nov. 1999
 Mono (two tracks in stereo) • 44:19 • Eve is a cinema masterpiece; Newman's complete score is appropriately theatrical, perfectly drawn. *Leave Her to Heaven* is more dramatic, brooding film noir. **\$19.95**



□ Vol. 3, No. 9
The Stripper/Nick Quarry
 JERRY GOLDSMITH
 Film released: 1963/68
 Studio: 20th Century Fox
 Genre: Drama (feature)/Action (TV)
 Silver Age Classics
 CD released: Jan. 2001
 Stereo (Stripper)/Mono (Quarry)
 73:35 • Early Goldsmith feature (42:01, bonus tracks 21:06)—his first for Franklin Schaffner—is in romantic Alex North style. *Quarry* (10:27) is a TV rarity—sounds like *Flint* music. **\$19.95**



□ Vol. 3, No. 3
Beneath the Planet of the Apes
 LEONARD ROSENMAN
 Film released: 1970
 Studio: 20th Century Fox
 Genre: Sci-fi/Fantasy
 Silver Age Classics
 CD released: Apr. 2000
 Stereo • 72:37
 Second Apes pic gets atonal score by Leonard Rosenman with many avant-garde highlights. Includes complete original tracks (46:03) plus 1970 LP re-recording with dialogue (26:34). **\$19.95**



□ Vol. 2, No. 6
The Comancheros
 ELMER BERNSTEIN
 Film released: 1961
 Studio: 20th Century Fox
 Genre: John Wayne/Western
 Silver Age Classics
 CD released: Sept. 1999
 Stereo • 47:44



Elmer Bernstein's first score for John Wayne is a western gem, with rhythmic main title and high-tailing action music. Think in terms of "The Magnificent Eight." **\$19.95**

□ Vol. 3, No. 8
From the Terrace
 ELMER BERNSTEIN
 Film released: 1960
 Studio: 20th Century Fox
 Genre: Drama
 Silver Age Classics
 CD released: Dec. 2000
 Stereo • 71:27



Paul Newman/Joanne Woodward soaper features tuneful, romantic score by Bernstein. Rich Americana music, sensitive romantic themes, haunting melancholy. **\$19.95**

□ Vol. 3, No. 2
The Omega Man
 RON GRAINER
 Film released: 1971
 Studio: Warner Bros.
 Genre: Sci-fi/Fantasy
 Silver Age Classics
 CD released: Mar. 2000
 Stereo • 65:39



Charlton Heston sci-fi classic features one-of-a-kind symphonipop fusion by the late Ron Grainer. Unforgettable themes, period effects; great stereo sound quality. **\$19.95**

□ Vol. 2, No. 5
Prince of Foxes
 ALFRED NEWMAN
 Film released: 1949
 Studio: 20th Century Fox
 Genre: Historical Adventure
 Golden Age Classics
 CD released: July 1999
 Stereo • 46:39



Tyrone Power historical adventure gets exciting, robust score by Alfred Newman, newly mixed into stereo. Glorious main title, stirring love theme. **\$19.95**

□ Vol. 3, No. 7
Batman
 NELSON RIDDLE
 Theme by NEAL HEFTI
 Film released: 1966
 Studio: 20th Century Fox
 Genre: Adventure/Camp
 Silver Age Classics
 CD released: Nov. 2000
 Mono • 65:23



Holy Bat-tracks! 1966 feature produced at time of '60s TV show features Neal Hefti's theme, Nelson Riddle's Bat-villain signaturs, swingin' underscoring and larger action setpieces. **\$19.95**

□ Vol. 3, No. 1
Take a Hard Ride
 JERRY GOLDSMITH
 Film released: 1975
 Studio: 20th Century Fox
 Genre: Western
 Silver Age Classics
 CD released: Feb. 2000
 Stereo • 46:38

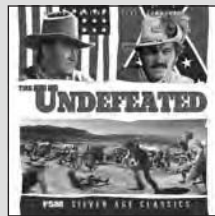


Strange "blaxploitation," foreign-produced western gets wonderful symphonic score from Goldsmith; great main theme, action cues. Take a hard ride, indeed. **\$19.95**

□ Vol. 2, No. 4
Monte Walsh
 JOHN BARRY
 Film released: 1970
 Studio: CBS
 Genre: Western
 Silver Age Classics
 CD released: June 1999
 Mono (1 bonus track in stereo) 61:51 • Lee Marvin revisionist western gets vintage John Barry score 20 years before *Dances With Wolves*. Song "The Good Times Are Comin'" performed by Mama Cass; many bonus tracks. **\$19.95**



□ Vol. 3, No. 6
The Undefeated/Hombre
 HUGO MONTENEGRO/
 DAVID ROSE
 Film released: 1969/67
 Studio: 20th Century Fox
 Genre: Western
 Silver Age Classics
 CD released: Sept. 2000
 Stereo • 72:33



Western doubleheader: *The Undefeated* (starring John Wayne, 47:33) is accessible and symphonic. *Hombre* (starring Paul Newman, 21:30) is moodier, sensitive—a quiet gem. **\$19.95**

□ **VOLUME 2, No. 9**
The Flim-Flam Man/A Girl Named Sooner
 JERRY GOLDSMITH
 Films released: 1967/1975
 Studio: 20th Century Fox
 Genre: Drama/Americana
 Silver Age Classics
 CD released: Jan. 2000
 Stereo (Flim-Flam)/Mono (Sooner) • 65:20 A rural Americana doubleheader: *Flim-Flam* (34:37) stars George C. Scott as a Southern con man; *Sooner* (30:43) is smaller, sensitive TV movie score. **\$19.95**



Vol. 2, No. 3
Prince Valiant
 FRANZ WAXMAN
 Film released: 1954
 Studio: 20th Century Fox
 Genre: Historical Adventure
 Golden Age Classics
 CD released: May 1999
 Stereo • 62:17



Fox's colorful 1954 adaptation of the famous epic features stirring adventure score by Franz Waxman in "leitmotiv" style, a la *Star Wars*: hero, villain, princess, mentor. **\$19.95**

□ Vol. 3, No. 5
A Guide for the Married Man
 JOHNNY WILLIAMS
 Title Song Perf. by The Turtles
 Film released: 1967
 Studio: 20th Century Fox
 Genre: Comedy
 Silver Age Classics
 CD released: July 2000
 Stereo • 73:10



Vintage "Johnny" Williams score is his most elaborate for a comedy, with long setpieces, groovy title theme, and orchestral underscoring foreshadowing his dramatic works. **\$19.95**

□ Vol. 2, No. 8
Rio Conchos
 JERRY GOLDSMITH
 Film released: 1964
 Studio: 20th Century Fox
 Genre: Western
 Silver Age Classics
 CD released: Dec. 1999
 Mono/Stereo (combo) • 75:28
 Early Goldsmith western score is presented in complete form (55:43) in mono, with some cues repeated in stereo. Includes delightfully bizarre vocal version of the main theme. **\$19.95**



□ Vol. 2, No. 2
Patton/The Flight of the Phoenix
 JERRY GOLDSMITH/
 FRANK DE VOL
 Film released: 1970/65
 Studio: 20th Century Fox
 Genre: WWII/Adventure
 Silver Age Classics
 CD released: April 1999
 Stereo • 76:24 • *Patton* (35:53) is complete OST to WWII biopic classic with famous march. *Phoenix* (40:51) is a rare album release for Frank De Vol, an adventure/survival score. **\$19.95**



□ Vol. 2, No. 1

100 Rifles

JERRY GOLDSMITH

Film released: 1969

Studio: 20th Century Fox

Genre: Western

Silver Age Classics

CD released: Mar. 1999

Stereo/Mono (combo) • 77:08

Burt Reynolds/Raquel Welch

dud gets explosive western score by Goldsmith, heavy on Mexican colors and guttural action. CD features score twice, in stereo and in mono with slight variations. **\$19.95**



□ Vol. 1, No. 3

Fantastic Voyage

LEONARD ROSENMAN

Film released: 1966

Studio: 20th Century Fox

Genre: Sci-fi

Silver Age Classics

CD released: Sept. 1998

Stereo • 47:28

Sci-fi classic following miniaturized sub crew inside the human body gets imaginative, avant garde score by Leonard Rosenman; one of his signature works. Symphonic yet thrillingly bizarre. **\$19.95**



□ Vol. 1, No. 1

Stagecoach/The Loner

JERRY GOLDSMITH

Film released: 1966/1965

Studio: 20th Century Fox

Genre: Western (film/TV)

Silver Age Classics

CD released: May 1998

Stereo (Stagecoach)/

Mono (Loner) • 45:25 •

Stagecoach is gentle Americana score for remake of classic western. The Loner is Goldsmith's theme and two episode scores for short-lived Rod Serling western series. **\$19.95**



□ VOLUME 1, No. 4

The Return of Dracula/

I Bury the Living/The Cabinet of

Caligari/Mark of the Vampire

GERALD FRIED

Films released: 1958/58/62/57

Studio: UA/20th Century Fox

Genre: Horror

Silver Age Classics

CD released: Jan. 1999

Mono • Disc One: 61:06

Disc Two: 73:20 • Composer of Star Trek's "Amok Time" gets 2CD release of creepy, early horror scores, packaged in slimline case; same shipping as one CD. **\$29.95**



□ Vol. 1, No. 2

The Paper Chase/The

Poseidon Adventure

JOHN WILLIAMS

Film released: 1973/72

Studio: 20th Century Fox

Genre: Drama/Disaster

Silver Age Classics

CD released: July 1998

Stereo/Mono (combo) • 75:53

The Paper Chase is eclectic score for drama about law students. The Poseidon Adventure is classic Irwin Allen disaster score. Also includes Conrack (1974), main title (6:07). **\$19.95**



JOIN THE CLASSICS CHARTER CLUB Send us your name, address and credit card info, and we will automatically send each CD upon release. You can return any disc for a full refund or credit within 30 days. Each CD costs \$19.95 plus shipping (\$3 U.S./Canada, or \$5 rest of world); no charges until shipping. See order form for details.

WARNER HOME VIDEO

has led the way for video restoration with box sets of their most famous films. Their soundtrack CDs have been available only within the larger video packages—until now. FSM has limited quantities of CDs to sell via direct mail only to our readers.



The Wild Bunch

Fully restored, limited availability!

The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. **\$19.95**



Enter the Dragon

Lalo Schiffrin's slugfest—expanded!

Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schiffrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy

melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. **\$19.95**



The Exorcist

The seminal horror soundtrack!

William Friedkin's 1973 thriller of demonic possession is perhaps the scariest film of all time, and it was enhanced by these frightening, avant garde compositions by Penderecki, Webern, Henze and other modernist composers. This CD includes all of the rejected music (14:14) which Lalo Schiffrin recorded for the film—never before heard! (Regrettably, "Tubular Bells" & "Night of the Electric Insects" are not on the disc.) **\$19.95**

MUSIC FROM RETROGRADE!

The Taking of Pelham 1-2-3

Ride this killer '70s groove!

Hear David Shire's unparalleled '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinatos and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. **\$16.95**



Deadfall

Catch John Barry '60s vibe!

First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. This CD features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased, alternate versions (vocal by Malcolm Roberts and instrumental)...not to mention vintage, dramatic Barry underscore. **\$16.95**

Mad Monster Party

30th anniversary collector's edition

From Rankin/Bass (TV's Rudolph the Red-Nosed Reindeer) comes the original soundtrack to Mad Monster Party. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller and Ethel Ennis. The deluxe package includes a 16-page color booklet with dozens



of never-before published photographs and concept drawings by Mad Magazine alumnus Jack Davis and Don Duga. A wacky, fun, blast from the past! **\$16.95**

EXCLUSIVE VIDEO!

Basil Poledouris:

His Life and

Music

An intimate visit with the composer of Conan the Barbarian, Free Willy, Starship Troopers and Lonesome Dove. Take a tour of his work and lifestyle, from his methods of composing to his love of sailing. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of Starship Troopers, as well as dozens of behind-the-scenes and family photos, and appearances by wife Bobbie and daughter Zoë. Discover the man behind the music, in a way you'll never see on TV, or experience in print. NTSC (U.S. Format) **\$19.95** PAL (European Format) **\$19.95**



BOOKS FOR COMPOSERS



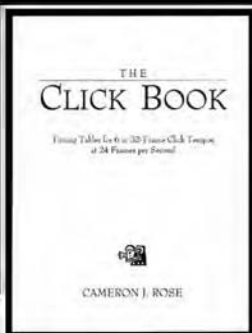
Getting the Best Score for Your Film: A Filmmakers' Guide to Music Scoring

by David Bell

Respected TV composer Bell (Star Trek: Voyager) wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance companies, glossary terms and resources. Silman-James Press, 112 pp., soft-cover. **\$12.95**

The Click Book

Comprehensive timing tables for synchronizing music to film. Composer Cameron Rose provides click-tempo tables for 6-0 through 32-0 frame click-tempos. Each timing table covers beat 1 to beat 999 at the given click-tempo. With large, easy-to-read click-tempo values and equivalent metronomic values at the top of each page, there are timing, frame



and footage breakdowns for rhythmic subdivisions within each click-tempo—including compound meters. Includes a listing and tutorial of standard timing-conversion formulas for 24 fps film speed, and a tutorial in SMPTE-to-absolute time conversion, plus frames-to-seconds conversion tables for U.S. and European film & video speeds. 430 pp. **\$149.95**

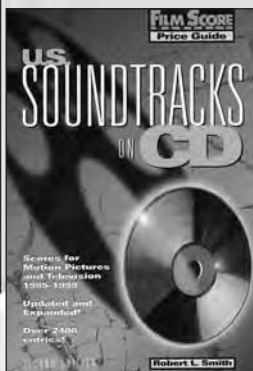


NEW Updated Edition!
2001 Film/TV Music Guide
From the Music Business Registry
Isn't your career worth it? An exhaustive directory of record labels, music publishers, film/TV music depts., music supervisors, music editors, composer representatives, composers, clearance companies, recording studios, performing rights societies, and music libraries—names, addresses and numbers. **\$94.95**

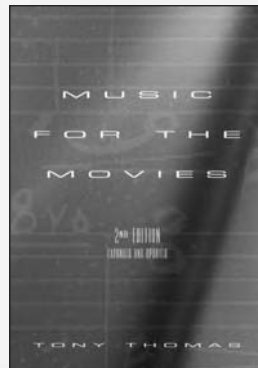
BOOKS FOR MUSIC LOVERS

U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999

Price Guide by Robert L. Smith
The second edition of FSM's market-standard price guide contains over 2,400 listings of album titles with composers, label numbers, special collectible information and estimated



values. Listings are annotated to differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your rarities are worth, and how much you should expect to spend on your collection. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs. Published by Vineyard Haven LLC, 154 pp., softcover. **\$17.95**



Music from the Movies

2nd Edition by Tony Thomas

The original film music book (1971) from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition was released in 1997, shortly before the author's death. Composers covered (many with photos) are Stothart, V. Young, Green, Newman, Tiomkin, Waxman, Kaper, Rózsa, Steiner, Korngold, Herrmann, Friedhofer, Raksin, Anthel, Thompson, Copland, North, Bernstein, Duning, Rosenman, Goldsmith, Mancini, Schiffrin, Scott, Shire, Broughton and Poledouris. Silman-James Press, 330 pp., softcover. **\$19.95**



The Score: Interviews with Film Composers

by Michael Schelle

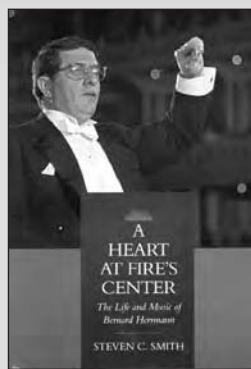
This 1999 book uses a question and answer format to provide readers with a conversational look at contemporary composers, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the give and take pries deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover. **\$19.95**



The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

This 1997 coffee-table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers. Published by Edition Olms AG Zürich, 128 pp., full color, softcover. **\$24.95**



A Heart at Fire's Center: The Life and Music of Bernard Herrmann

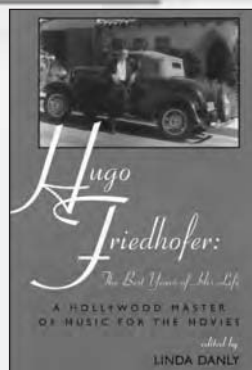
by Steven C. Smith

The most influential film composer of all time, who scored such classics as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, Bernard Herrmann (1911-1975) was also famous for his musical passion, bad temper and outbursts. This hard-to-find 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life. It's a brilliant illumination of Herrmann and probably the best film composer biography ever written. Published by University of California Press. 416 pp., hardcover. **\$39.95**

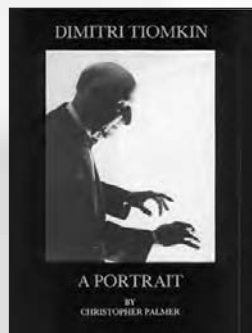
Hugo Friedhofer: The Best Years of His Life

Edited by Linda Danly, Introduction by Tony Thomas

This gifted musician scored such Hollywood classics as *The Best Years of Our Lives*, *An Affair to Remember*, *One-Eyed Jacks*. His Golden Age contemporaries considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer (1901-1981) gave a lengthy oral history to the American Film Institute, rife with anecdotes, opin-



ions and wit, which forms the centerpiece of this book. Also included is a short biography by Danly, the eulogy from Friedhofer's memorial service by David Raksin, a filmography, photographs and more. The Scarecrow Press, 212 pp., hardcover. **\$39.95**



Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, an overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. **\$24.95**

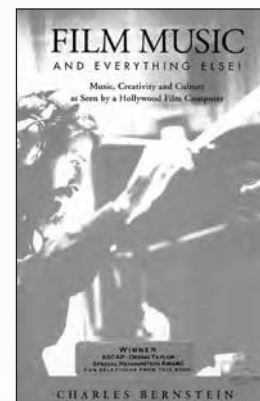


Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame

Foreword by Leonard Maltin
Journalist and historian Burlingame's *Sound and Vision* is his overview of movie music composers and history, encapsulating the most notable people and events in the author's clear and direct prose. Largely comprised

of composer mini-bios with reviews of their most notable works and photo portraits (from Golden Age titans to present-day masters), there is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover. **\$18.95**

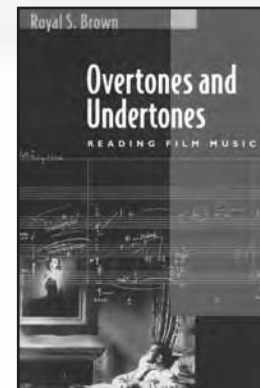


Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer

by Charles Bernstein

A collection of essays by Charles Bernstein, composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of the essays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for film composers. Topics include: melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. **\$18.95**



Overtones and Undertones: Reading Film Music

by Royal S. Brown

This 1994 book by longtime film music columnist Brown is the first serious theoretical study of music in film and explores the relationships between film, music and narrative, and chronicles the aesthetics of it through several eras. Key works analyzed include *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supple-

mental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schiffrin, Barry and Shore. U.C. Press. 396 pp., softcover. **\$24.95**



Memoirs of a Famous Composer—Nobody Ever Heard Of

by Earle Hagen

Composer Hagen (b. 1919) has had an outstanding career: as a big band trombone player with Benny Goodman and Tommy Dorsey; as an arranger and composer under the legendary Alfred Newman and others at 20th Century Fox; and as a composer/music director for thousands of hours of television, including the acclaimed series *I Spy*, *The Mod Squad* and *The Andy Griffith Show*. He also wrote the standard, "Harlem Nocturne," later used as the theme for The Mike Hammer Show, and authored two technical books on film composing. *Memoirs of a Famous Composer—Nobody Ever Heard Of* is Hagen's story, filled with charming anecdotes of some of the most famous personalities in movie music. Published by Xlibris Corporation. 336 pages, hardcover. **\$34.95**



The Music of Star Trek: Profiles in Style

by Jeff Bond

This is the first-ever history of *Star Trek* soundtracks, from the original series to the present—by *FSM*'s own senior editor. Featuring interviews with composers Goldsmith, Courage, Fred Steiner, Fried, Ron Jones, McCarthy, Chattaway, producer Robert Justman, music editor Gerry Sackman and others, the book contains a complete list of scores written for all four TV series; a guide to how certain shows were tracked and credited; *Trek* manuscript excerpts from the composers; and several cue sheets. Lone Eagle Publishing. 224 pages, softcover, illustrated. **\$17.95**

BACK ISSUES OF FSM VOLUME ONE, 1993-96

24 pp. unless noted.

Asterisk (*) indicates photocopies.

* **#30/31, Mar. '93** 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

* **#32, Apr. '93** 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

* **#33, May '93** 12 pp. Book reviews, classical/film connection.

* **#34, Jun. '93** 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann; spotlights on Chris Young, *Pinocchio*, Bruce Lee film scores.

* **#35, Jul. '93** 16 pp. Tribute to David Kraft; John Beal Pt. 1; scores vs. songs, Herrmann Christmas operas; Film Composers Dictionary.

* **#36/37, Nov. '93** 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beal Pt. 2; reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein.

* **#38, Oct. '93** 16 pp. John Debney (*seaQuest* DSV), Kraft & Redman Pt. 2.

* **#39, Nov. '93** 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein*.

* **#40, Dec. '93** 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven*.

* **#41/42/43, Mar. '94** 48 pp. Elliot Goldenthal, James Newton Howard, Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby, *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

* **#44, Apr. '94** Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

* **#45, May '94** Randy Newman (Maverick), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: The Magnificent Seven and Schindler's List; Instant Liner Notes, book reviews.

* **#46/47, Jul. '94** Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

* **#48, Aug. '94** Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs.

* **#49, Sept. '94** Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

* **#50, Oct. '94** Alan Silvestri (*Forrest Gump*), M. Isham; sex & soundtrack sales; L. Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

* **#51, Nov. '94** H. Shore (*Ed Wood*), T. Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of Heimat, *Star Trek*; promos.

* **#52, Dec. '94** Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1,

StarGate liner notes, Shostakovichs Anonymous.

* **#53/54, Feb. '95** Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

* **#55/56, Apr. '95** Poledouris (*The Jungle*



Book), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

* **#57, May '95** Goldsmith in concert, Bruce Broughton (*Young Sherlock Holmes*), Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

* **#58, Jun. '95** Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

* **#59/60, Aug. '95** 48 pp. Sex Sells Too (LP cover photos), Maurice Jarre interviewed, History of Soundtrack Collecting Pt. 2, Miklós Rózsa Remembered, film music in concert debate.

* **#61, Sept. '95** Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture*, classical music for soundtrack fans.

* **#62, Oct. '95** Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most Influential Scores, Goldsmith documentary review.

* **#63, Nov. '95** James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, *Davy Crockett* LPs.

* **#64, Dec. '95** Danny Elfman Pt. 2, Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

* **#65/66/67 Mar. '96**, 48 pp. T. Newman, Takemitsu, *Robotech*, *Star Trek*, 10 Influential composers; Glass, Heitor Villa-Lobos, songs in film, best of '95, film score documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

* **#68, Apr. '96** David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

* **#69, May '96** Music in *Plan 9 from Outer Space*; Funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

* **#70, Jun. '96** Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's *Biggest*

Hits book review.

* **#71, Jul. '96** David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer round-up.

* **#72, Aug. '96** Ten Best Scores of '90s, Thomas Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

* **#73, Sept. '96** Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: *Monstrous Movie Music*; Ifukube CDs Pt. 2, Miles Goodman obituary.

* **#74, Oct. '96** Action Scores in the '90s; *Cinemusic* '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

* **#75, Nov. '96** Barry: *Cinemusic* Interview; Recordman on War Film Soundtracks Pt. 2, Bond's review column.

* **#76, Dec. '96** Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

VOLUME TWO, 1997

First color covers! Issues 32-48 pp.

* **Vol. 2, No. 1, Jan./Feb. '97** *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue



editing minutia/trivia, more. Also: Bond's review column.

* **Vol. 2, No. 2, Mar./Apr. '97** Alf Clausen: (*The Simpsons*); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Into the Dark Pool Pt. 2

* **Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

* **Vol. 2, No. 4, Jun. '97** Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, Brian May obit, *The Fifth Element* reviewed.

* **Vol. 2, No. 5, Jul. '97** Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI awards; plus: *Crash*, *Last World*.

* **Vol. 2, No. 6, Aug. '97** Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (George of the Jungle); remembering Tony Thomas; Summer movies, TV sweeps.

* **Vol. 2, No. 7, Sept. '97** Zimmer vs. FSM (interview: *Peacemaker*), Marco Beltrami (*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Laserphile; Bender: Film Music as Fine Art, Recordman.

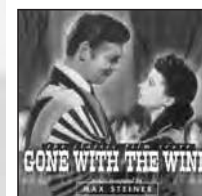
* **Vol. 2, No. 8, Oct. '97** Poledouris (*Starship Troopers*), Shore (*Cop Land*,

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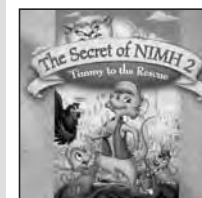
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The Game, Zimmer vs. FSM Pt. 2, Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn* & *The Mephisto Waltz*, Razor & Tie CDs; 1st issue of current format.

VOLUME THREE, 1998

Expanded format! Issues 48 pp

Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic*'s music supervisor, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

*** Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*The Manchurian Candidate*), Goldsmith on Varèse, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage pics, Elfman Oscar noms.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Inside *Close Encounters* restoration, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files*), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac*, *Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*),

Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, Aug. '98 *South Park* (Adam Berry, Bruce Howell), *Basketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Broughton Buyers Guide Pt. 2, Downbeat (Schifrin, Bernstein, Legrand).

*** Vol. 3, No. 8, Sept. '98** Lalo Schifrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.

Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell, Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elfman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

VOLUME FOUR, 1999

48 pp. each

*** Vol. 4, No. 1, Jan. '99** Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman (*Psycho*, *Civil Action*, *A Simple Plan*), *Wing Commander* game music, books, Indian funk soundtracks.

*** Vol. 4, No. 2, Feb. '99** Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost Schifrin score), David Shire (*Rear Window* remake), TV sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos; Goldsmith Buyer's Guide Part 2: The '80s; Hammer soundtracks on CD, Recordman, Downbeat, *ST:TMP* CD review.

Vol. 4, No. 4, Apr./May '99 Franz Waxman: Scoring *Prince Valiant* (photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, Jun. '99 *Star Wars*: *The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H20* postmortem; Downbeat: *Affliction*, *Free Enterprise*, *Futurama*, *Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: 1984, *Sword and the Sorcerer*, *The Mummy*, *The Matrix*, more.

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman/Superman*, Bruce Broughton on *Tiny Toons*, more); *Phantom Menace* music; Michael Kamen (*The Iron Giant*); Stu Phillips (*Battlestar Galactica*); percussionist Emil Richards; ASCAP awards.

*** Vol. 4, No. 8, Sept./Oct. '99** Tribute to Stanley Kubrick: interview (Jocelyn Pook); analysis (*Eyes Wide Shut*), review (Kubrick compilation); Poledouris (*For Love of the Game*); Goldsmith Buyer's Guide: Late '60s; Jeff Bond's concert advice for Jerry.

Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps; *Papillion* retrospective; King of German schwing, Peter Thomas; Downbeat (*Inspector Gadget*, *The Thomas Crown Affair*, more); BMI awards night.

Vol. 4, No. 10, Dec. '99 Scores of Scores 1999: our annual review roundup, including animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.

VOLUME FIVE, 2000

48-64 pp. each

Vol. 5, No. 1, Jan. '00 Inside Rhino's reissue of *Superman: The Movie* score; film and cue sheet analysis; '50s *Superman* TV score; Howard Shore (*Dogma*); Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, conversation with Camille Fielding; Top picks for 1999; Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale; 1999 release stats.

Vol. 5, No. 3, Mar. '00 Build the ultimate *Phantom Menace* CD at home; Readers pick the best of 1999; Music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4,



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Apr./May '00 Bernard Herrmann: 10 Essential Scores of the '50s and CD checklist, *Journey to the Center of the Earth* retrospective; Richard Marvin (*U-571*); J.Z.K. on *Tora! Tora! Tora!*; Film music representation in Hollywood, pt.1.

Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Kendall remembers; An FSM Timeline; The *Film Score* Decade: who and what made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard (*Dinosaur*); Final installment of Goldsmith Buyer's Guide, more.

Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; David Newman (*Bedazzled*, *The Klumps*); Film score agents, pt.3; Debut of Session Notes; They Might Be Giants (*Malcolm in the Middle*); double dose of Pocket Reviews; Score Internationale.

Vol. 5, No. 7, Aug. '00 Bruce Broughton interview; *Silverado* analyzed; Marc Shaiman gives hell from the heavens; Agent History's fiery conclusion; Laserphile (Autumn DVDs); Downbeat (William Stromberg); Danny Elfman and his mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 Randy Newman (*Meet the Parents*); *Things To Come* Soundtrack LP; *The Goonies* Retrospective; Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

Vol. 5, No. 9, Nov./Dec. '00 Special 64 pg. double issue. 101 Great Film Scores on CD—FSM's big list; Tan Dun & Yo-Yo Ma (*Crouching Tiger, Hidden Dragon*); Howard Shore (*The Cell*); Alan Silvestri (*Cast Away*); *Back to the Future* retrospective; and more..

VOLUME SIX, 2001

48 pp. each

Vol. 6, No. 1, Jan. '01 The Best of the Worst: 2000 in review; *Our Town* music analysis; *Hollow Man* score on DVD; Cliff Martinez (*Traffic*); *Total Recall* redux; more.

Vol. 6, No. 2, Feb. '01 The Musical World of Irwin Allen; Copland on Film (cond. Jonathan Sheffer); *3000 Miles to Graceland* (George Clinton); Douglass Fake of Intrada interviewed; *How to Marry a Millionaire*, more.

Vol. 6, No. 3, Mar. '01 Bigger, Better Scores: How the RMA is helping to put more music on your soundtracks; Don Ellis and a life in 13/8 Time; Master of Disaster Part II: Irwin Allen discography; Rolfe Kent (*Town & Country*); Italian Imports: You can't beat BEAT.

Vol. 6, No. 4, Apr./May '01 King of the World: The James Horner Buyer's Guide Part 1; Downbeat: *The*

Mummy Returns and *Swordfish*; Yabba Dabba Crew—A Salute to Hoyt Curtin; Epics on DVD; Session Notes from *Atlantis The Lost Empire*.

Vol. 6, No. 5, June '01 Sergei Prokofiev Tribute: The Man, The Music, The Films; Friedhofer and Fox; Egon, Your Music: A *Ghostbusters* retrospective; Jeff Danna and Ryan Shore in Downbeat; John Bender reports on the *Chiller* Convention, and plenty of reviews.

Vol. 6, No. 6, July '01 A Whole Different Animal: Danny Elfman's new take on *Planet of the Apes*; Hans Across America: Zimmer on *Pearl Harbor* and his latest concert CD; James Horner Buyer's Guide Part 2; Elliot Goldenthal (*Final Fantasy*) Howard Shore (*The Score*), John Williams (A.I.) and more.

Vol. 6, No. 7, August '01 The King of Hip: Quincy Jones Part 1; A Spectacular Spectacular (*Moulin Rouge*); John Morgan on Reconstructing Golden Age Scores; Downbeat Deluxe: Schifrin, Jones, Diamond and Debney; Musical Mellifluousness in Score Internationale, Random Play and more.

Vol. 6, No. 8, September '01 TThe Madman and His Muse: Angelo Badelamenti (*Mulholland Drive*); The North Carolina School of the Arts (for film composing); The King of Hip 2 (Quincy Jones retrospective); Earle Hagen: He Wrote the Book; Halloween DVDs; more.

Vol. 6, No. 9, Oct./Nov. '01 Learning New Hobbits: Howard Shore (*Lord of the Rings*); Ronald Stein: Invasion of the Score Man; Trevor Jones (*From Hell*); Don Davis Meets John Williams (*Jurassic Park III* on DVD); Mychael Danna (*Chosen*, *Hearts of Atlantis*); *ST:TMP* gets a DVD refit; and Pukas returns.

Vol. 6, No. 10, Dec. '01 Scores of Scores: Our annual roundup CD reviews; Interviews with Alejandro Amenabar (*The Others*) and Gabriel Yared; The Original Lords of Middle-earth: other Hobbit music; Downbeat Deluxe: Christopher Young, Harry Gregson-Williams, Rolfe Kent and Mark Isham, and more.

VOLUME SEVEN, 2002

48 pp. each

Vol. 7, No. 1, Jan. '02 The Best and the Worst of 2001: The whole FSM crew weighs in on the year that was; The James Horner Buyers Guide part 3: 1989-96; In The War Zone: Hans Zimmer on *Black Hawk Down*; Logan's Overrun: expanded liner notes; *Enterprise* music, Yann Tiersen interviewed, and more.

Vol. 7, No. 2, Feb. '02 Happy Birthday, Elmer Bernstein: The caviar goes to Elmer on his 80th; Miklós Rózsa on *Lust for Life*; Richard Rodney Bennett's touch of elegance; Downbeat on *John Q* and *Frailty*; Laserphile rounds up baseball and rites of passage DVDs; and more.

Index How much stuff have we printed in *FSM*? We're not sure, but here's a handy index of all reviews and articles through the end of 2000, compiled by Dennis Schmidt. Cost: same as one back issue.

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(continued from page 35)

makes for a surprisingly coherent listen on CD. The sound, however, seems a bit cold and distant, not quite as immediate as, say, *Die Hard* 2. And the final track, a strange, unused instrumental version of "Let It Snow! Let It Snow! Let It Snow!" is just a bit too cutesy for its own good. Overall, however, this is a great presentation of a seminal score.

—Neil Shurley

Love Is a Many-Splendored Thing (1955) ★★★★★

ALFRED NEWMAN

Varèse Sarabande 0202 1006

20 tracks - 62:59

This year's first batch of Varèse's CD Club releases includes this classic score by Alfred Newman, a grand example of the composer's mature and assured style. "Destiny" is one of the more impressive tracks—it's actually two cues that bookend a scene. Overall, it's an amazing example of romantic scoring for the period. Unlike Herrmann's *Anna and the King of Siam*, which attempts to recreate an "oriental" sound world, Newman's score underlines the drama and romance in a more European fashion. "The Moon Festival" is a track that manages to juxtapose those sound worlds in the way Bernard Rogers' concert piece *Three Japanese Dances* (from this same period) does. The more traditional Hollywood style appears in "Give Me Your Hand," also managing to briefly quote Borodin's *Polovtsian Dances*.

There are also hints of themes that border on the music from *The King and I* (specifically "I Have Dreamed")—listen to the opening of "Destiny" or in "The Eurasians." Allusions to Debussy's *La Mer* (especially in "Mark and Han Suyin") are also notable. It is perhaps to that great master that Newman owes his starting point for much of what is in this score. Ironically, the score is better known more for the Sammy Fain and Paul Francis Webster song. And in truth, that song is woven well into the fabric of the score.

Varèse features an extensive booklet for this release, similar to their other entries in their "club CDs." Nick Redman's notes make good use of the space given. There's

some film history, a little about Newman's career and output, information about the actors and studio, as well as a cursory musical overview of the scenes. The sound is exemplary and does not show the true age of the recording. That's a great testament to the folks at Fox who preserved this, but is also the result of much attention in the remastering process. An excellent release! —Steven A. Kennedy

Return to Never Land ★★ ½

JOEL MCNEELY

Walt Disney 60744-7 • 23 tracks - 53:43

Return to *Never Land* is not Disney's worst attempt to wring milky profit from the cash cows of decades past (that honor belongs to the execrable *Hunchback of Notre Dame II* or perhaps *Cinderella II*, both direct-to-video monstrosities). One might even make a convincing argument that the Peter Pan myth welcomes re-telling. Unfortunately, an unmistakable cloud of "this has all happened before, and it will happen again" hangs over the proceedings. The finished film, though possessing a few magical sparks, borrows too heavily from previous Pan outings and ends up wallowing in redundancy and mediocrity. Unless Captain Hook tangling with the Nazi blitzkrieg over London is the kind of thing that floats your boat. To complicate matters, some brilliant executive decided that the film would be best served by filling it with ridiculous pop tunes of the type only digestible by indiscriminating preteen girls. To that end, they recruited the blandest of the bland: John B. Sebastian, Sammy Fain, Randy Rogel among others.

Enter Joel McNeely. It's somehow fitting that such an uninspired and mediocre film be serviced by an uninspired and mediocre composer. As a writer of music, McNeely has proven himself to be an apt cobbler of themes, but not much else. Here, he never really moves beyond the work of Golden Age great Oliver Wallace (the original Disney *Pan* composer) and John Williams' masterpiece *Hook*. In addition to the classic Disney themes, McNeely gives us two new ones: a melody for the character of Jane (which appears to quote "Yoda's Theme"?) and, for the octopus, a theme lifted from

Intrada's Special

The Conversation (1974)

★★★★★

DAVID SHIRE

Intrada Special Collection Volume 2

14 tracks - 37:19

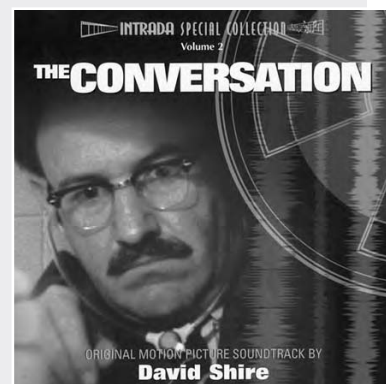
In Francis Ford Coppola's artful thriller *The Conversation*, Gene Hackman plays a surveillance expert, a voyeur with a microphone who specializes in recording the private things people say to one another. Worried that his work might hurt a young man and woman, he begins to listen to his tapes obsessively, spending long hours transforming electronic noise into understandable information. The process wears on Hackman's sanity, however, and soon his need to control the recordings controls him.

Few movies ask so much from their audience's ears. The film's anarchic sound, designed by Walter Murch, constantly shifts from dialogue to noise to David Shire's jumpy score. A woman's troubled voice dissolves into static, for instance; men scream at each other through a haze of jazz music; city sounds choke out singing voices. Relentless, this sonic montage augments the feeling of unpredictable danger that constantly threatens the film's characters, and without it, chances are good that Coppola's film couldn't succeed as it does. At the same time, it seems unlikely that the soundtrack could succeed without the haunting score. But how does Shire's music sound when separated from the contexts of the screen and Murch's editing? Twenty-seven years after the movie's premiere, Intrada has made the original score available for the first time, releasing a collection of 14 jazz-stoked tracks, remastered for stereo with their beginnings, middles and endings intact.

So, does the music work? You bet. The album starts with a brilliant spray of piano notes, and soon the main melody materializes. Shire paces the theme quickly, then gradually shifts its tone from joy to melancholy across the first three tracks. On "Blues for Harry (Combo)," the collection's fourth track, he replaces the solitary piano line with a bop band that swings around a sax, evoking the swagger and fun that made mid-century Greenwich Village jazz so great. Then, in the middle of the album, electronic distortions seep in, fusing ugly, broad urban sounds into the dancing piano rhythms, a technique that counterbalances the intense prettiness of the surrounding tracks, expanding the album's emotional range significantly as well as recalling and reinforcing the film's preoccupation with unpleasant contrasts. As the score nears its conclusion, another Charlie Parker-type song titled "Harry Carried" appears, followed by the album's double coda, the gorgeous "Finale and End Credits" and "Theme From *The Conversation* (Ensemble)," a song that album producer Douglass Fake notes didn't make it into the movie. This track integrates the piano and combo jazz motifs, running the main melody through the saxophone in a way that sounds rich, elegiac and almost calm. A denouement of sorts, this piece cathartically relieves the score of its earlier tensions, and it is also a rarity: a bonus track that doesn't sound tacked on.

One of the great mysteries of life has to be the way in which the movie industry abandons many of its brightest lights in their primes. Such is the case with David Shire. The music man behind big hits like *All the President's Men*, *Norma Rae* and *Saturday Night Fever* lost his privileged status decades ago. (For reasons why, take a look at Jason Foster's *Diamond in the Rough* series, which *Film Score Monthly* ran in 1999.) And what a terrible shame, because, as this score indicates, Shire's talent is somewhere in the genius range—the sort that warrants fame, exultation and frequent assignments. Thanks again to Intrada for recognizing a great score—and making the commitment to put it on disc for all of us.

—S.A.



Prokofiev's *Romeo and Juliet*. That said, the score is not altogether unsuccessful in evoking a welcome nostalgia, especially the overture-like presentation of the classic themes that makes up the "Main Title." If you're looking for something new, leave this CD on the shelf. If you yearn for a taste of that old Disney magic...well, go back to the original scores. This album is for completists and McNeely die-hards only.

—John Takis

Young Sherlock Holmes (1985)

★★★★ ½

BRUCE BROUGHTON

Promo CD 4007

Disc One: 11 tracks • 32:56

Disc Two: 12 tracks • 56:10

Young *Sherlock Holmes* is widely regarded as Bruce Broughton's finest score. It's not—but a comprehensive listen to this release will let you know why it's at least a top contender. Written over the course of just a few weeks, *YSH* is a massive work that deserves massive attention. "Intricacy and movement," says Broughton himself, are the basic hallmarks of the score. Indeed, the music is always moving, from adventure and excitement, to lighter moments of reflection and romance, to pulsing action. Broughton composed a plethora of themes for the film. His inspired and very British main theme (also the basis for the love theme) is one of his finest creations. The complete presentation of the score meanders occasionally, but the many highlights and set pieces are more than worth repeated listens. If there's one black spot, it's the fact that this score contains what may be the worst rip-off of Orff's *Carmina Burana* in film music history—a move forced on Broughton by the producers. But through the breathless invention and sheer magic of the remaining score, Broughton more than compensates. *YSH* is a true masterpiece.

Quantities of this promotional release were so low, and the demand so high, that the few made available to fans were mostly spoken for before the album went to press! Odds are, if you don't have it already, you won't, so snap this up if

you get the chance. Like most promos, it's a bare-bones release, with spare artwork, brief liner notes from the composer and no thick booklet to enjoy. But, remastering and sound quality are generally excellent, with the exception of a few digital pops. If only the intense demand for this promo could turn some heads and trigger an official release. This score is a vital part of Broughton's canon... the crime of its unreleased status would baffle Holmes himself.

—J.T.

In the Bedroom ★★★ ½

THOMAS NEWMAN

Varèse Sarabande 302 066 3192

19 tracks • 30:33

Perhaps it's the Maine setting, the seething emotions, and the murders, but Thomas Newman's score to Todd Field's *In the Bedroom* reminded me of Danny Elfman's churning, agitated score to *Dolores Claiborne*—and I mean that in a good way. Thematically and musically the two scores are closely linked, but

Newman's less oppressive style gives *In the Bedroom* a more naturalistic feel, while Elfman's music gives *Dolores Claiborne* an operatic touch. Newman is, again, tackling offbeat independent material, and this choice results in music that will no doubt irritate fans of his more accessible material.

With *In the Bedroom*, Newman's working in mostly brief cues; most of them hover around the one-minute mark. That's certainly not a drawback—more than that and the score would swallow the film up. *In the Bedroom* is a story that unfolds deliberately, and with understatement and nuance; a score along the lines of *The Shawshank Redemption* would render it silly and trite. Newman's score punctuates key moments, and key moments alone—the film trusts you to trace the emotional trajectory yourself, without a symphony orchestra leading you along.

Newman appears to have dialed back the self-defeating, wholly textural approach that has become overwrought in the past few years; the *In the Bedroom* score is mostly built out of elegiac, fragmentary themes ("House," "VFW"); jaunty, slightly agitated string patterns in the bookending main- and end-title cues; darker, more threatening moments ("North on 73," "Last Call"); and ethereal electronic effects (the two "Can't Sleep" cues, "Henry"). No big themes jump out at you; the score relies on delicacy, and while there are isolated moments of great, subdued beauty (like the halting string writing in "Baseball," the hopeful strains of "Blocks"), this isn't a score that's meant to stick in your head after the credits have rolled.

Generally speaking, with scores like this it might be more rewarding to critique the musical approach than the music itself; the score is tonally and thematically coherent, but in the end it's meant to subtly enhance a film that needs very little enhancement. The album itself barely hits the 30-minute mark, even with the medieval-era choral music that figures with such thematic prominence in the film ("Zeni Me, Mamo," "Oj Savice," "Dobro Dosle"). However, it need be not a second longer.

—Jason Comerford

Black Hawk Down ★★★★★

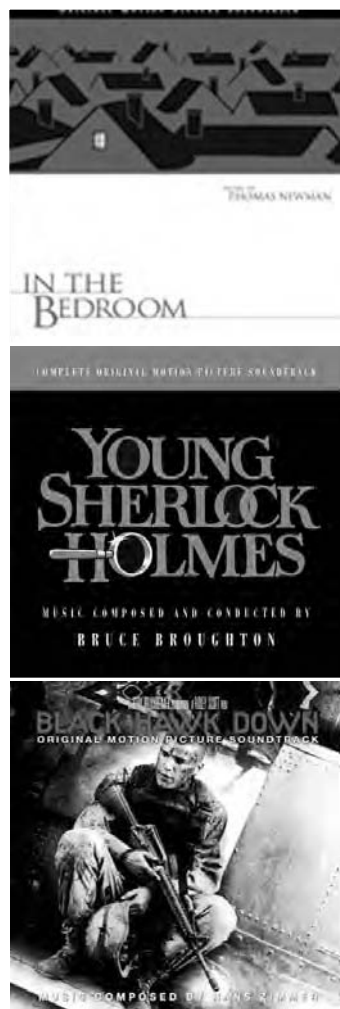
HANS ZIMMER, VARIOUS

Decca 440 017 012-2 • 15 tracks • 66:59

Current world events render many films about warfare and terrorism with unexpected subtext, and looking at *Black Hawk Down* objectively is harder than it would have been a year ago. The film proper is polarizing—many accept its lack of sociopolitical context and go with the in-your-face rush of its (technically brilliant) battle sequences. Others, including some of its own cast members, have cried foul, calling it one-sided, right-wing propaganda. Either way, Hans Zimmer's score tends to provide the film with more context than the script does, which may have been his point all along. Ultimately, it achieves the rare distinction of being an unseen character, and that alone is something to savor.

Zimmer's score is more sonic texturing and atmosphere than a traditional thematic approach, à la *Gladiator*. The ironically titled "Hunger" (ostensibly pointing out the plight of those the U.S. forces were supposed to be defending) sets the tone for what will follow; synthesized textures are often laid underneath African and Middle Eastern instrumentation, and the juxtaposition, surprisingly, creates a pretty fascinating feel. Zimmer provides more of a dimensional context than an emotional one—the combination of musical elements is meant to represent the literal clash of cultures, and there's something deliberately unsettling about the smoothness with which this is accomplished. He's creating a deliberately alien soundscape for the movie, and that makes sense, because from the soldiers' point of view, they're entering into alien territory.

Certain elements of Zimmer's approach stand out—the heavy-metal guitar riffs that color cues like "Vale of Plenty" and "Chant"; the solo male vocalist (Senegalese singer Baaba Maal) who hums and soars above elegiac string patterns in "Still" and "Of the Earth," perhaps meant to evoke the effect of old blues artists like Billie Holliday or Bessie Smith. And even Zimmer's normally generic action cues get a boost—the risky



nature of the overall musical approach manages to give the score's aggressive battle cues ("Synchro-tone," "Tribal War") an unsettling and tactile sense of danger. By the time more directly sentimental tracks roll around ("Leave No Man Behind"), their appearance makes sense, because all of the varnish has been stripped away and all that's left are the simple, raw emotions.

The score contains traces of irony throughout. Witness the inclusion of tracks like "Barra Barra," and "Gortoz a Ran—J'Attends," both of which are Western in structure and approach, but with African vocalists and instrumentation. (*Gladiator* co-conspirator Lisa Gerrard lends a hand for the latter, an serene song in direct contrast to the hard-rock approach of the former.) I could be reaching here, but the message might be that while Westerners may be unwelcome in locations like Somalia, the cultural influence has already taken strong root. Ultimately, the album, sequenced with typical meticulousness by Zimmer and crew, gives you a sense of depth and scope that the film itself may not have had. —J.C.

The Count of Monte Cristo

★★★★

ED SHEARMUR

BMG 09026 63865 2 • 15 tracks -52:55

If I were to describe Ed (K-Pax) Shearmur's score as *Hook* meets *Cutthroat Island* by way of *The Musketeer*, you'd have a pretty good idea of what to expect—big music to swash your buckles with. But while it's a rousing series of cues with roots deep in Korngold territory, it also infuses the oft-visited genre with contemporary riffs and ambient undercurrents.

As with his *Robin Hood: Prince of Thieves*, director Kevin Reynolds adds modern sensibilities to a classic tale, but this time the score is not so anachronistic as Kamen's chart-pleasing melodies, and, praise be to Alexander Dumas, there's no "Everything I Do (I Do It for You)." In fact, this score is probably closer in tone to Kamen's *The Three Musketeers* (another Dumas adaptation), though sporting a more classical approach.

The short "Introduction" is a

low-key brooding mixture of chanting and disassociated instrumental sounds, and only halfway through "Landing on Elba" do the glorious themes kick in. From here on, it's full orchestra, flourishes of horns and even that old chestnut "Training Montage," which gives a single violin the opportunity to momentarily take center stage. But then, just when you're ready to pigeonhole the score, it shifts focus and becomes something darker and unsettling.

There are quieter moments (the harpsichord movement and lush conclusion to "Escape From the Island"), but it's the drama of "Marseille" and the staccato plucking of "Edmond's Education" that stick in the memory. The "End Titles" remind you of just how far the score has developed from its humble beginnings, and even if it's not immediately hummable, it's an accomplished finale.

Yet again, the London Metropolitan Orchestra delivers the goods, and Ed Shearmur can tick another box on his ever-growing list of achievements. —N.J.

The Affair of the Necklace

★★★

DAVID NEWMAN

Varèse Sarabande 302 066 318 2

21 tracks - 40:04

David Newman pulls off a neat trick with *The Affair of the Necklace*, managing to score a period romance without it sounding like the umpteenth combination of Bach harpsichords and 19th-century bombast. (The score does use both, but sparingly.) Newman's ability to craft lovely melodies is still very much in effect; his "Jeanne's Theme" captures a sense of yearning romanticism without overkill. If the score doesn't exactly fall together in an album format, Newman at least deserves credit for leaving you with the impression that you've heard a skilled and varied approach to a dry genre.

Dark and light moments mix smoothly together as the first portion of the album unfolds, with "Rohan's Arrest" shifting the album's tone from that of gently melodic intimacy toward a feeling of grander scope and aggression. "In Court/Childhood" mixes haunting choral patterns with a more beatific, jaunty section for

flutes and plucked strings, before taking an abrupt turn toward more threatening territory. The delicate primary theme is what keeps the album focused, even through the sturm und drang of cues like "Feast of the Assumption" and "Rohan Meets With Fake Antoinette." (The latter does have a terrifically rhythmic combination of harpsichord, synthesized backbeats and choral patterns.)

Newman's more modernistic flourishes are a little out of place next to the straightforward orchestral writing, but he uses them just sparingly enough so that they fit into the score's framework. (Newman is certainly not as gleeful about being anachronistic as, say, Craig Armstrong was for *Plunkett and Macleane*.) "Going Home" is a particularly delicate cue, with the primary theme getting fleshed out and developed in rewarding ways. The album eases down slowly, with the choral material of "Antoinette Is Finished" and "Arrival of the Necklace" serving as the climax of the score's more bombastic elements. "Jeanne Reads Her Memoirs" rehashes the primary theme and sends the album out on much the same note as it began. All in all, Newman's music is a slight cut above what you might expect for this film; the chances that the score takes will stay in your memory. —J.C.

The Lord of the Rings (1978)

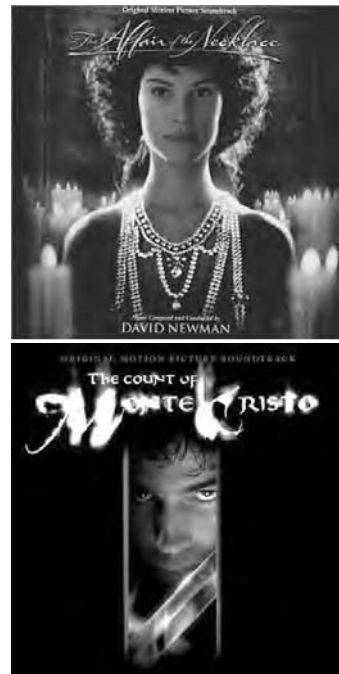
★★★★

LEONARD ROSENMAN

Ace LORCD-0001-2 • 18 tracks - 76:58

Long-regarded as vintage Rosenman, this timely re-release of Intrada's 1989 disc is as different from Howard Shore's new soundtrack as the 1978 movie is from Peter Jackson's epic.

Like the movie it underscores, this soundtrack is animated, leaping to action with "History of the Ring," a resplendent call to action that tantalizes with fragments of secondary themes that are developed later on the disc. "The Journey Begins: Encounter with the Ringwraiths" darkens the mood with the shadowy chantings of a choir, and this Mordor motif then reappears across other tracks. To varying degrees, the remaining cues offer variations on these themes, though "Mithrandir" pro-



vides a unique contrast to the preceding tracks, featuring harpsichords, bells and a children's choir.

Those familiar with Rosenman's *Fantastic Voyage* and *Beneath the Planet of the Apes* (both available from FSM) should be familiar with the composer's avant-garde tendencies, and he doesn't disappoint on this level, with the occasional intrusion of atonal riffs and rhythms.

It's hard to listen to the score or read the track titles without referencing Shore's *The Fellowship of the Ring*, but it would be folly to make direct comparisons between them. Because the scores are drawn from different eras and contrasting mediums (live-action versus animation), it would be like comparing apples and oranges.

Buy this *Lord of the Rings* to relive the sound of a post-*Star Wars* era, sitting at the end of the '70s. *Gramophone* magazine chose it as their movie score of the year, and although this is somewhat generous, it at least gives you an idea of the esteem in which this piece is rightly held.

Incidentally, the chorus of "Helm's Deep" features the lyric "Namnesor Dranoel," which is "Leonard Rosenman" spelled backwards. Perhaps this December's *The Two Towers* score will boast the lyric "Erohs Drawoh." Or, perhaps not. —N.J.

The Kaplans would like to take this *Lord of the Rings* opportunity to congratulate Howard Shore for winning an

Oscar for his *Lord of the Rings*. It's very rare indeed that a composer so utterly deserving—in every way—actually wins an Academy Award. We love you, Howard.

Spirited Away (Sen to Chihiro no Kamikakushi) ★★★★★

JOE HISAISHI
Tokuma Music/Ever Anime
International A8-1389
21 tracks • 60:02

Spirited Away represents the latest and, sadly, perhaps the last collaboration between the increasingly popular Joe Hisaishi and Japan's greatest living animator, Miyazaki Hayao. This partnership has produced some of the finest scores to have ever graced animated film, including those for *Laputa: The Castle in the Sky*, *Princess Mononoke* and the magnificent *Porco Rosso*. How does *Spirited Away* fare in comparison? Well, here goes...

The film concerns the tale of Ogita Chihiro, a 10-year-old girl who, along with the rest of her family, is trapped in a mysterious town that is actually the domain of various nasty creatures. The captured Chihiro is renamed Sen and forced to work in the local bathhouse (!), where she plots rebellion against those in charge and bids to release her family from their fate as pigs and, eventually, make good their escape back home (I'm not making this up!). Given the above scenario, one wonders what execs at the ultra-conservative Disney Corporation (especially given that the film was partly financed by them) made of it when they saw it!

"Ano Natsu he" (One Summer Day) opens the album and, as is becoming a Hisaishi trademark, kicks things off with somber piano and strings (these come off as a reworked version of his theme for Kitano Takeshi's *Kikujiro*) before giving way to a rockingly powerful rendition for the whole orchestra (structurally reminiscent of the midsection in the famous "Arctic Whale Hunt" cue in Henry Mancini's *The White Dawn*).

Other standouts include "Ryuu no Shounen" (Dragon Boy), a rollicking shot of orchestral adrenaline you can't get out of your brain. "Boiler Mushi" (Sootballs) is a jaunty, classically styled piece

that's almost a mini piano concerto, full of balletic woodwind writing. "Kaonashi" underscores the meeting between Sen and the mysterious creature Kaonashi with pounding Japanese percussion and ultra-low brass, giving way to surging string and brass work and concluding with an explosive percussion finale—high-end audio owners beware!

I could also talk about the Kamen-esque "Yubaaba Kyouran" (Yubaaba's Panic) and the wonderful "Futatabi" (Reprise), which is an instant masterpiece of orchestration. The album concludes with the film's official song "Itsumo Nando Demo" (Always With Me), composed and sung by Kimura Yumi, who accompanies herself on the lyre. The song is rather folksy in tone, but Yumi's voice is a tad grating.

The production values are outstanding. The score is brilliantly played by the New Japan Philharmonic Orchestra, which treats Hisaishi's music with the care it deserves, and it gets a typically stunning digital recording by Tanaka Shinichi, one of the world's great orchestra mixers, recorded at the Yomiuri Triphony Hall in Tokyo—this is not a scoring studio, and the difference is clear. Tanaka's recording has an uncommonly tactile presence and immediacy without the blatantly obvious overdubbing that you get on many American scores. This is definitely the best-engineered film score you'll hear in 2002.

All told, this is outstanding music beautifully presented, and a fitting epitaph to one of the great director-composer collaborations of recent years; Hisaishi continues to impress.

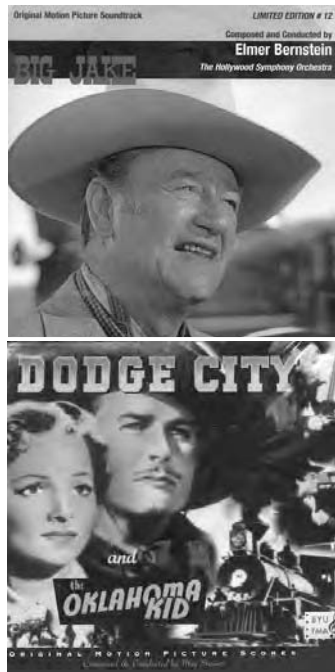
Rather than pay high Japanese import prices, FSM readers may wish to know the CD can be found for a more reasonable price at <http://www.yesasia.com>.

—Jamie McLean

Big Jake (1971) ★★★★★

ELMER BERNSTEIN
Prometheus PCR 512 • 21 tracks • 60:17

While not quite in the same league as *The Magnificent Seven*, *Big Jake* was one of Bernstein's seven magnificent scores released in 1971. Sitting in time somewhere between *The Magnificent Seven Ride* and *Guns*



of the Magnificent Seven Ride, the composer's other scores for the year included *See No Evil* and *Doctors' Wives*; but this lively western is certainly the wildest of the bunch. The previous mainstream release of the music was as part of Varèse's *John Wayne's Films, Vol. 2* collection, along with *The Shootist* and *Cahill*, so this fully expanded score by Belgian label Prometheus is most welcome.

This one-off pressing of 3,000 discs is the 12th limited edition to be released by the company and is sure to be a popular choice when considering the score's Holy Grail status by Bernstein's legions of fans. The generous running time also includes eight-and-a-half minutes of interesting, though hardly essential, source music.

The "Main Title" is a schizophrenic medley that kicks off with a playful ragtime number before it segues into standard Bernstein western fare, and then touches other themes developed later on the disc. The Hollywood Studio Orchestra is put through its paces by the composer with his frenetic pieces that zip up and down scales with abandon.

"Massacre/Little Jake/Mexico" is a particularly violent piece, underscoring one of the many scenes of bloodlust in this violent John Wayne western. And while I am unfamiliar with the origins of the main theme, it shares similarities with the traditional tune "Scarborough Fair".

Crystal clear sound and colorful

(if uninspired) packaging should help this one to notch up its sales. Not Bernstein at his best, but solid and varied, and packed with trademark staccato anthems and mariachi rhythms. —N.J.

Dodge City/The Oklahoma Kid (1939) ★★★★★

MAX STEINER
BYU FMA MS108 • 30 tracks • 78:20

Some releases are clearly labors of love and so worthy in intent that any form of criticism would be mean-spirited. This definitive issue of a duo of little-known Steiner westerns falls into this category, though you'll be hard-pressed to find anything negative to say about it, mean-spirited or otherwise.

Released by Brigham Young University, all proceeds of the sale are plowed back into the acquisition and preservation of film music elements. And if that wasn't reason enough to buy this package, the scores are resplendent too. The packaging suggests that this is a two-disc set, but the rear compartment is actually taken up by a perfect-bound 72-page full color booklet, crammed with stills and poster reproductions. It also has comprehensive track listings and essays by James D'Arc and Rudy Behlmer about Steiner's contemporaries, detractors and the making of these movies.

Produced by Warner Bros., both movies featured unlikely western leads in the form of Errol Flynn, James Cagney and a curly-haired (!) Bogart. The prolific Steiner scored over a dozen movies in 1939, including the evergreen *Gone With the Wind*, and could be forgiven for going on auto-pilot. However, there's no suggestion of complacency with these majestic scene-setting anthems. Listen carefully and you'll find snatches of "Tara" or echoes of "Now, Voyager" mingling with the classic Hollywood fanfares.

As the lengthy list of contributors will testify (ranging from the academic to the populist), this is a definitive product that really does cover all bases. Imagine a CD version of a DVD, packed with all manner of extras and special features. Then imagine a time when all scores will get this superior treatment. —N.J.

FSM

CRAIG ARMSTRONG

(continued from page 22)

FSM: You worked a long time on *Moulin Rouge!*

CA: Yes, and probably for every piece of music you hear in the film there were another five versions of it. It was very draining and exhausting, but I really wanted to do it because I like working with Baz. I'm not desperately looking for another film right now. Also, it's very hard to do another film after *Moulin Rouge!* Peter Mullan lives up here and I like his work, so *Magdalene* was already an easy thing because I didn't have to be in Australia. But for the next big-budget film, I'm just going to wait for completely the right project.

FSM: Why is it hard to follow *Moulin Rouge!*? Is this because on one level you've used up some of your best material?

CA: Not at all. Composition is just improvisation, and if you can improvise you can write music. Everything I've written in *Moulin Rouge!*, and all my other films, is just improvised. You find an improvisation that the director likes, and then tinker with it, make it into a composition and orchestrate it. It's not about using up ideas that I already have; I don't have the ideas until I've improvised them.

FSM: Do you think that you'll forever be attached to Luhrmann and Mullan, or will

you judge each of their new projects in turn?

CA: I think people will associate me with Baz because twice over the last seven years I've been involved in some of the most unusual films that have come out. Baz is always picking these impossible ideas that take six years to make. After *Romeo & Juliet* he did a musical, after every other one in the past 30 years had failed. I'm proud to have been asked by him to be part of his team. If you think about it, he lives in Sydney, so what are the chances of him asking someone in Glasgow to be part of the gang? It's sort of unlikely really.

FSM: Do you ever have a fear of "the muse" deserting you?

CA: Let's not think about that! God willing, there's a lot of music in front of me. I haven't finished my journey yet, and I'm sure that there's other really special work to do. I think that "the muse" is partly your memory. A worse thing to happen would be losing your memory, because so much of composing is about pulling out feelings you've had for years. It's hard to



know where music comes from, anyway. Is it a spiritual thing, or just hard work? For some people it's stealing other people's ideas! I personally try to do everything originally; I'm not one of those people who do a little bit of this composer and a little bit of that composer. When I'm writing, I try and ignore everyone else's music.

FSM: When you wrote *The Quiet American* were you influenced by recently departed Mario Nascimbene's original soundtrack to the 1958 version?

CA: No, I didn't listen to his music at all. I'd never even seen the film. Funnily enough, a friend

sent me the video, but I didn't watch it. I'd like to watch it now, but I can't find it. It's probably sitting in a box somewhere, hidden away next to the Mullan master tape! **FSM**

Nick Joy can often be found hanging round TV celebrities at sci-fi conventions, sourcing interviews for *Starburst*, *Starlog* and *Xpose*. You can write Nick at nickjoy@hotmail.com



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Alfred Newman's
WILSON

THE SCORPION KING

(continued from page 15)

it. But used sparingly there's an edge and toughness to it, so when The Rock does one of his great grimaces, to have these power chords hit with that, it's good."

Debney went to work early on with the concept of building a score around elements of the Godsmack song. "When I first heard the Godsmack song we were all trying to find melodic threads that I could maybe derive from the song," Debney explains. "It's a great song but there weren't a lot of melodic tidbits I could hold on to that would sustain themselves, so I had to write my own themes the old-fashioned way—there's a hero theme, there's a love theme. There are a few instances in the movie, in the first scene particularly, where it's a big fight scene and there are rock-and-roll electric guitars, drums, bass with an orchestra on top. And throughout the score there are highlights like that. I'm actually a rock-and-roll guitar player. A lot of the stuff you'll hear on the score is me playing. Nobody really knows that's my background. I think Silvestri and I are two of the only ones who were guitar players."

One More Time—With Orchestra

After going full steam ahead with the rock-and-orchestra combo concept, other minds got involved, reportedly including producer Stephen Sommers, who favored a more traditional scoring approach as taken in his original *Mummy* films. "There was kind of a sea change after a couple of screenings, some people involved were sort of taken aback by the rock-and-roll music," Debney recalls. "There's no right or wrong about it, you just go with what they want, and as it turns out it's more of a traditional score with the non-traditional things being some of the performers, woodwind things, solo girl performers like Lizbeth Scott who did work on *Gladiator*."

While Debney acknowledges the pendulum has swung back more toward the style of the first *Mummy* features, he points out it hasn't swung all the way. "I would say that the influ-

ence of the score is Middle Eastern, but probably less of that than the two previous *Mummy* movies. The main themes I think harken back to *Lawrence of Arabia*. My goal was to write something for the lead character that would make him into Lawrence of Arabia, because you have a tough sell right off the bat: you've got The Rock, who is hugely popular with masses of people because of the WWE; but as a movie star no one really knows whether he'll be taken seriously. What I tried to do was really go with it and play him up to be this huge assassin who turns into the hero and becomes king by the end. The theme is very much old school. What I was trying to do thematically was a little more overblown, a little more classic film score theme. This one's very romantic. [In] the last cue in the movie, he's vanquished all the bad guys and he's standing there in front of everyone with the woman, and they all kneel before him, and the music is soaring, but thematically it's a little more romantic than the other *Mummy* movies. The other *Mummy* movies had to be scary and maybe have a little romance, but [in] this movie there are really no monsters, just human beings."

Debney drew from a wide variety of ethnic sounds, from percussion as well as human vocalists. "We have duduk, wooden flutes, ceramic instruments that make sort of chipping sounds, unkh-lungs, ethnic soloists like Lizbeth Scott, who sings in this Armenian style that is sort of grieving for the dead, and a choir chanting in Sanskrit," the composer says. "At one point I wanted to get more into the Arabic thing and I had Arabic singers, but it almost became too much in that world, where we don't know really where or when we are. We had another girl who does screams and moans and all this weird stuff, and for the sorceress we had her chanting some gibberish. We did a number of tracks of that and combined it and reversed some of it, so there's a chant, and also basic Ligeti-style atonal colors and lots of synth textures."

One place the Bedouin sound of *Lawrence of Arabia* came into play was in the characterization of a sorceress played by Kelly Hu, who

briefly attacks The Rock in a night scene in which she's trying to escape from her beefy but benevolent captor. "That was a real area [of] concern because I tried to play that like a love dance," Debney says. "You know that this girl is beautiful and there's no way she's going to hurt The Rock. She's trying to escape but it's more light because you know they're going to get together. One cue we did is sort of a buddy fight—where The Rock fights Michael Clarke Duncan—and they temped it with some Jerry [Goldsmith]. I thought that worked great, and we discussed this fight being its own set piece and us getting more into some odd-metered material, and Stephen Sommers loved that. There's something about Goldsmith's fight-music writing that works so well, partly because of his odd metric thing, but the brilliance of it is it's always turning itself around and catching things in such a rhythmic way."

Debney also acknowledges the influence of at least one other film-scoring giant in the sound of *The Scorpion King*. "There's a lot of Bernard [Herrmann] in this score too," he notes. "Having conducted *The 7th Voyage of Sinbad* and some other Herrmann scores for Bob Townson of Varèse Sarabande, I did revisit some of that, and what I loved about his work in some of those desert movies is that there's a real exotic magic and a real emotional quality to that."

Director Chuck Russell, who was instrumental in hiring Debney based on his large scale adventure score to *Cutthroat Island*, was another proponent of veering away from the rock approach favored early on in the process, and he's enthusiastic about the final results. But despite Debney's embrace of classic score elements for the film, Russell shies away from describing *The Scorpion King* score as "traditional." "I hope when people walk away from the film they won't say it's a traditional score," the director says. "That sounds like a negative word to me. It's a big orchestral score and that's been really exciting to me, working with John and a 90-piece orchestra, and with these images everything seems to come to life and become part of a big whole." **FSM**

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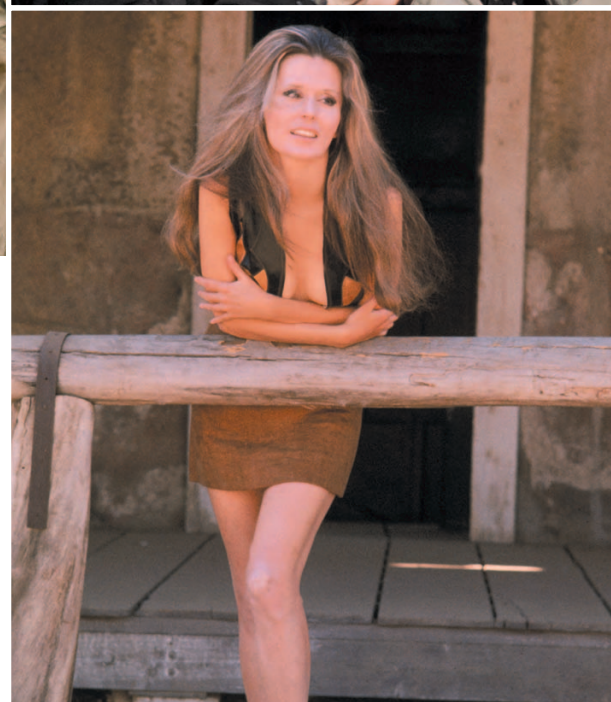
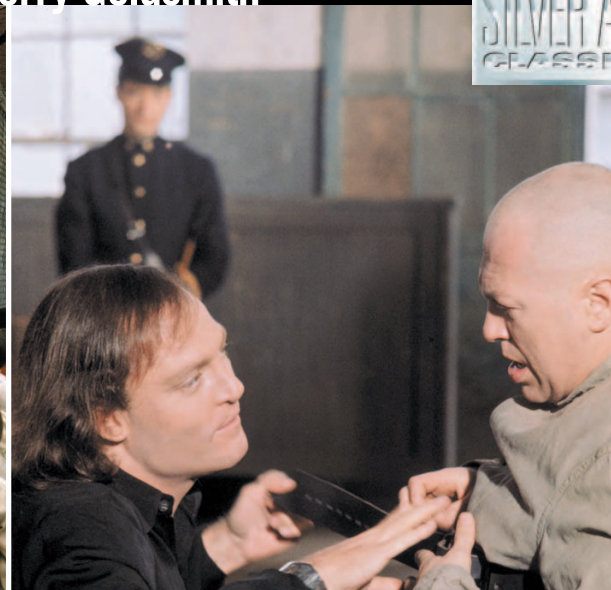
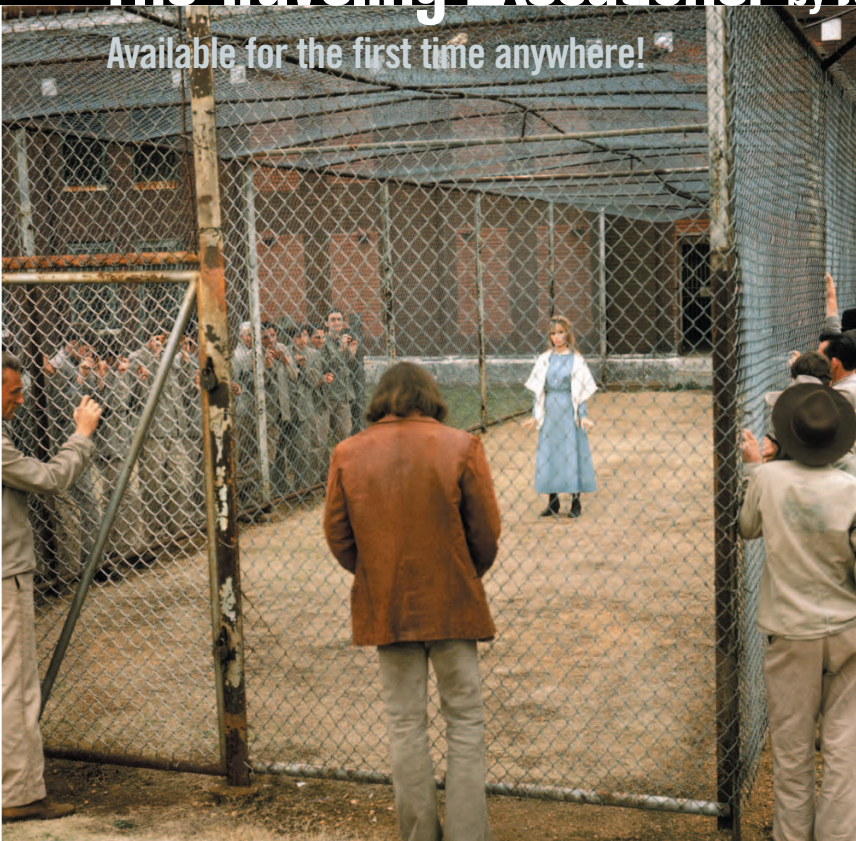
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The Traveling Executioner by Jerry Goldsmith

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In 1970 Jerry Goldsmith scored one of his most offbeat films: *The Traveling Executioner*, a period drama/black comedy starring Stacy Keach as Jonas Candide, a proud electric-chair owner who sends condemned prisoners off to "the fields of Ambrosia" at \$100 a pop. When Candide is charged with executing his first woman (Mariana Hill), he falls for her and ends up crossing the line from state-sponsored execution to simple murder. The film was directed by Jack Smight (*The Illustrated Man*, also scored by Goldsmith, FSMCD Vol. 4, No. 14) and remains an intriguing effort virtually out of circulation today.

Coming off of such avant-garde masterpieces as *Planet of the Apes* and *The Mephisto Waltz*, Goldsmith turned to a broadly melodic and bluesy approach that captures the film's 1918 Deep South setting and wild shifts in tone. The main theme is a charming blend of Americana, Dixieland and circus atmosphere as it paints a portrait of the contented but oddball title character, a former con man living on the fringes of society. As Candide delivers a heartfelt, calming pre-execution pep talk to his "customer," Goldsmith provides a soft, six-minute spell of Americana foreshadowing his score to *Magic* (1978). When the story kicks into high gear, the composer enthusiastically touches all the bases, from bluegrass comedy to avant-garde suspense to full-scale action.

The score to *Traveling Executioner*—never before released in any form—is presented complete (including deleted and alternate cues) in excellent stereo sound, remixed from the three-track masters. Liner notes are by Jeff Bond and Lukas Kendall.

\$19.95 plus shipping—only from FSM.

Album produced by Lukas Kendall

1. Main Title	2:39
2. The Fields of Ambrosia	6:11
3. He Ain't Dead/The Fee	2:12
4. The Paint Job	2:13
5. A New Client	1:05
6. Missing Chair	0:51
7. The Lawyer/Short Circuited	2:01
8. A Sight to Behold	2:06
9. Past History	1:30
10. A Special Treat	1:01
11. Instructions	4:18
12. The Experiment/Late Work/The Loser	1:55
13. Unwelcome Visitor	2:09
14. The Getaway	2:08
15. The Fields Revisited	4:51
16. End Title	1:57
Total Time:	39:39



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